MAXIMUMROCKNROLL

November 1993 #126 $2.00

oo The Gears oo

Teen Generate

Destroy TV

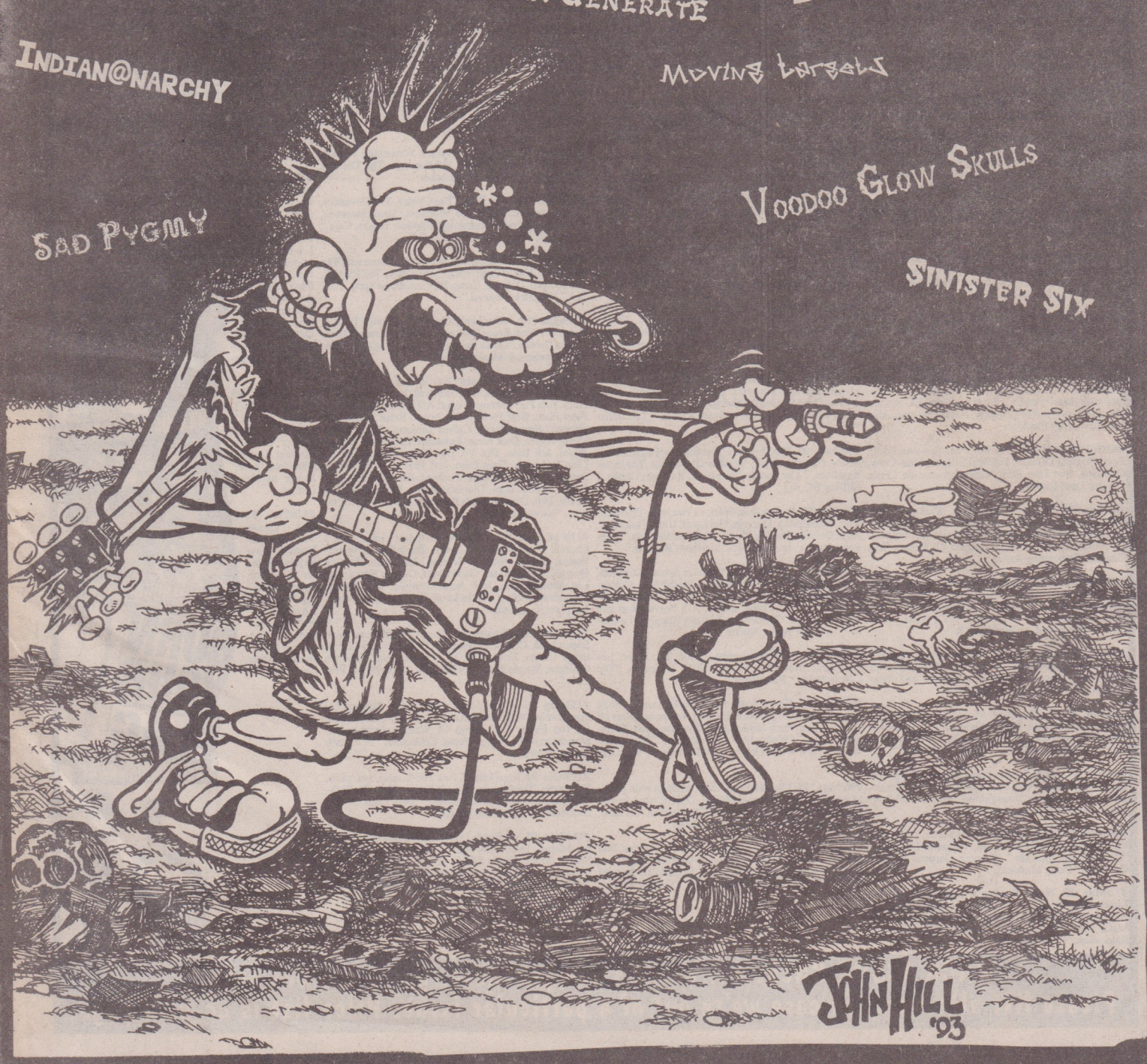
Indian@narchy

Moving Targets

Voodoo Glow Skulls

Sad Pygmy

Sinister Six



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dry-rot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America." "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with George Tabb, Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement"

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teen Generate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord

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WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 - 1/2 inch disk, as long as you tell us if it's Mac or IBM (and what word processing program it's in). We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

What's the Scoop is not a silly, trivial thing. We very much want to know what people in your town think about all manner of stupid questions. You need to tape them, photograph them, and then transcribe it. If you loosen up a bit, you'll have fun.

PUNKS IN THE MILITARY!?! Yes, there's quite a few, and a current member is attempting to put together an article for MRR on the subject. If you're currently in the service, or have been in the past, you may have a story to tell. Get in touch with Ryan Poortenga (send a SASE to: X4 Division USS Constellation, FPO, AP 96635-2780) and he'll send you a questionaire with some basic statistical questions, along with a place for you to write more at length on some of the following: Why did you join up in the first place?; Did being in the military change your views on punk or the world?; Did being a punk affect your time in the service?; Was joining up a mistake for you or did it help?; What kinds of contradictions did you encounter?; What kinds of attitudes? I'm sure you have a lot to share, so write to him now!

STILL AVAILABLE!

BOOK YOUR OWN FUCKIN' LIFE #2

Do-It-Yourself Resource Magazine #2, 1993-1994

A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

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MAXIMUM ROCKNROLL RADIO

Michelle Haunold, Radley Hirsch, Ken Sanderson, Jon Von, Paula Hirsch, Kenny Kaos, Alisa Schulman, Last Will

CFLR	Sudbury, Ont
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CFMU	Hamilton, Ont
93.3FM	Monday 11:59 PM
CHRY	No York, Ont
105.5FM	Wednesday 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Wednesday midnight
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WMPG	Portland, ME
90.9FM	call station
WPTS	Pittsburgh, PA
98.5FM	Saturday 11PM
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sunday 3:30PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4YOU	Rockhampton, Australia
98.5FM	Monday 2AM
4ZZZ	Fortitude Vly, Australia
102.1FM	Sat noon

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

FRANCISCO ALEGRIA

BATTERY-We Won't Fall-CD	BLINDSIDE-From Within-EP
FRAMEWORK-Gate Keeper-EP	GROUNDWORK-Lay Down-EP
Happy Days-#2-zine	Woodbox-#4-zine
SUNSPRING-Poppy-CD	HOOVER/LINCOLN-split EP
MANUMISSION-EP	FUZZ-EP

JEFF BALE

BULGE-L.O.A.D.-EP	DUMMIES-I'm Going To Hell-45
EXPLODING FUCK DOLLS-EP	GAUNT-Good Bad Happy Sad-45
LOVESLUG-Circus Of Values-LP	MEANIES-Rhyming Logic-EP
PILLBOX-Holly-45	QUEERS-Too Dumb To Quit-EP
SINISTER 6-Outta Sight-LP	V/A-Diesel Queens vs. The Insaints-2xEP

SUZANNE BARTCHY

LUNACHICKS-live	Umlaut-zine
BORN AGAINST-Battle Hymns...-10"	QUEERS-Too Dumb To Quit-EP
BIKINI KILL-REbel Girl-EP	NEW BOMB TURKS-live
INSANIA-Vertigo-EP	RAOOUL-EP
Girl Hero-zine	Answer Me-#3-zine

PAUL CURRAN

THE ODD NUMBERS-So Many Girls-EP	JUDY & THE LOADIES/NE'ER DO WELLS-split CD
HUGGY BEAR-live	CRAYON-Snap/Pumpkin-45
BIKINI KILL-Rebel Girl-EP	CHICKEN MILK-EP
PANSY DIVISION-Touch My Joe Camel-EP	MOIST-Be Young-EP
GOMEZ/KID'S MEAL-record sleeve	MOIST-live

CHRIS DODGE

RUPTURE-both split EPs	CROSSED OUT/DROPDEAD-split 5"
A.C.-Morbid Florist-CD	PANSY DIVISION-Touch My Joe Camel-EP
BORN AGAINST-Battle Hymns...-10"	CAPITALIST CASUALTIES-Raised Ignorant-EP
VICTIMS FAMILY-Maybe If I...EP	HIATUS-From Resignation-LP
SWINGIN' NECKBREAKERS-Live For Buzz-LP	MONARCHS-Meet The...-EP

JOE DONOHOE

JESUS LIZARD-3xEP	DIDJITS-Que Sirhan Sirhan-LP
V/A-Ow Quit It Vol 1-EP	BUTTHOLE SURFERS-From The Lips Of Death-45
BOSS FUEL-Just Like Anybody Else Would-45	TRASH CAN SCHOOL-Volume War-LP
TABLE-Spindrift-45	SWINGIN' NECKBREAKERS-Live For Buzz-LP
SUPERSUCKERS-live	V/A-Diesel Queens vs. The Insaints-2xEP

LALI DONOVAN

GAUNT-live	GAUNT-Good Bad Happy Sad-45
NEW BOMB TURKS-live	BIKINI KILL-Rebel Girl-45
V/A-Tribal War Asia-CD	CAPITALIST CASUALTIES-EP
V/A-3/12/93-EP	SPLATTERHEADS-Teenage Kicks-EP
V/A-Diesel Queens vs. The Insaints-2xEP	BAD GENES-4 Songs-EP

KARIN GEMBUS

HOOVER/LINCOLN-split-EP	MOSS ICON-LP
BIKINI KILL-Rebel Girl-EP	HEROIN-live at Epicenter
TIGER TRAP-live at Gilman	UNIVERSAL ORDER OF ARMAGEDDON-EP
MANUMISSION-EP	PET UFO-Flush-EP/TABLE-EP
BORN AGAINST-Battle Hymns...-10"	CROSSED OUT/DROPDEAD-split 5"

MICHELLE HAUNOLD

OUTTA TOWN

MICK KRASH

MOSS ICON-LP	HOOVER/LINCOLN-split EP
RAIN LIKE THE SOUND OF TRAINS-EP & live	MANUMISSION-EP/ HEROIN-live
UNIVERSAL ORDER OF ARMEGEDON-EP	I'm So Fucking Beautiful-#1-zine
BORN AGAINST-Battle Hymns...-10"	GROUNDWORK-Laydown-EP
BIKINI KILL-Rebel Girl-EP	BREAKAWAY-Stepback-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release.

RAY LUJAN

- MOIST-Be Young-EP
- BIKINI KILL-Rebel Girl-EP
- EXPLODING FUCK DOLLS-American Bomb-EP
- ODD NUMBERS-So Many Girls-EP
- LUNKHEAD-Polly Woggy Crappy-EP
- GIGANTOR/GOOBER PATROL-split 45
- NE'ER DO WELLS/JUDY & THE LOADIES-split CD
- NEW BOMB TURKS/GAUNT-live
- FRACTURE-Double Distlefink-EP
- BACK TO NORMAL-Body Language-2xEP

TIMOJHEN MARK

- BIKINI KILL-EP/NEW BOMB TURKS-live
- V/A-Tribal War Asia-CD/V/A-Niigata City HC-EP
- CROSSED OUT/DROP DEAD-split 5"/live
- GAUNT-EP/RAOOUL-Fresh & Nubile-EP
- GOMEZ/KID'S MEAL-split EP
- V/A-DieselQueens vs. The Insaints-2xEP
- SLAVESTATE/RUPTURE-split EP
- HIGH TECH SUICIDE-both CDs
- BORN AGAINST-Battle Hymns-10"
- DEATHRAGE/BURNT-split 6"/SLIME FISHER-EP

DEVON MORF

- BAD GENES-4 Songs-EP/BORN AGAINST-10"
- CROSSED OUT/DROP DEAD-split 5"
- HAGGIS-When You Cry-EP/GROUNDWORK-EP
- HISTERIA/MASSACRE 68-split EP
- V/A-Diesel Queens vs. The Insaints-2xEP
- CAPITALIST CASUALTIES-Raised Ignorant-EP
- GOMEZ/KID'S MEAL-split EP/NAIVE-LP
- HELLBILLYS-Knocked Up And Gun Crazy-EP
- V/A-Niigata City Hardcore-EP/MOLE TREE-EP
- SICK -N-TIRED-Dumb Croatian-EP/SIC-EP

SMELLY MUSTAFA

- BUZZ MUSCLE-Comedian 7"
- MORNING CHAMP-Slippage-45
- SUPERKOOLS-live
- BIG BOYS-Fat Elvis-CD
- ROXANNE-my friend, my dog
- V/A-Loud-n-Ugly-EP
- HELLBILLYS-Knocked Up &Gun Crazy-EP
- HICKOIDS-Hickoids Heaven-CD
- THREE DAY STUBBLE-Festival of the Seagoat-LP
- SEX DOGEE-Love and Poverty-EP

NEIL NORDSTROM

- CAVITY-EP/ENTITY-EP
- DISFEAR-A Brutal Sight of War-CD
- SYSTEM SHIT/RISING NATION-split EP
- TRUTH AGAINST TRADITION-EP
- BESTIAL SUMMONING-EP
- CROSSED OUT/DROP DEAD-split 5"
- INTESTINAL DISEASE/BRUTAL MUTILATION-EP
- V/A-Niigata City Hardcore-EP
- MVD/MALINHEADS-split LP
- RUPTURE/SLAVESTATE-split EP

OWEN PEERY

- And The Band Played On-AIDS documentary
- LINCOLN/HOOVER-split EP
- EROSION-III-LP
- BIKINI KILL-Rebel Girl-EP
- V/A-Diesel Queens vs. The Insaints-2xEP
- FRAMEWORK-Gatekeeper-EP
- FUZZ-EP
- AIDS: Cultural Activism, Cultural Analysis-book
- GROUNDWORK-Laydown-EP

BRUCE ROEHRS

- V/A-Niigata City Hardcore-EP
- STATICS-Hey Hey-EP/DOA-White Noise-EP
- V/A-Fuck Rush Limbaugh-EP
- HAGGIS-When You Cry...-EP
- CROSSED OUT/DROP DEAD-split 5"
- NEW BOMB TURKS-live Corvallis, OR
- V/A-Diesel Queens vs. The Insaints-2xEP
- PUBLIC NUISANCE/DRUNKEN RAMPAGE-split EP
- BURNT/DEATHRAGE-split 6"
- BUTTHOLE SURFERS-From the Lips of Death-45

KEN SANDERSON

- CAPITALIST CASUALTIES-Raised Ignorant-EP
- DISFEAR-CD
- RAOOUK-EP
- CROSSED OUT/DROPDEAD-split 5" & live
- V/A-Tribal War Asia-CD
- BORN AGAINST-Battle Hymns...-10"
- BIKINI KILL-New Radio-EP
- JACK O' FIRE-EP/MAM OR ASTROMAN?-EP
- V/A-Niigata City Hardcore-EP/KHALMO-EP
- HEROIN-12" & live

JON VON

OUTTA TOWN

TIM YOHANNAN

- FRACTURE-Fracture-EP/BIKINI KILL-EP
- V/A-Diesel Queens vs. The Insaints-2xEP
- CROSSED OUT/DROP DEAD-split 5"
- LUNKHEAD-Polly Wolly Crappy-EP
- DIESEL QUEENS-live/ NEW BOMB TURKS-live
- BUTTHOLE SURFERS-From the Lips of Death-45
- V/A-Niigata City Hardcore-EP
- FEAR-Gimme Some Danger-EP
- NEW BOMB TURKS/SINISTER SIX-split 45
- NAIVE-Beer For Naive-LP/BORN AGAINST-10"

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Artist	Title	Format/Country	Price	Label
Askance	You'll Never Be The...	7"EP	2.60	Cal-Ass
Bananas	Bad Banana Rising	7"EP	1.95	Secret Cen
Bedlam Rovers	Wallow	Cass/CD	6.50/9.10	Spirit
Bedlam Rovers/Wannabe Texans		7"	2.60	Spirit
Big'N	Hoss	7"	3.25	Ratfish
Bikini Kill	New Radio	7"	2.50	Kill Rock S.
Blaggers ITA	Fuck Fascism	CD (UK)	11.90	
Bold	Speak Out	LP/CD	6.95/9.25	Revelation
Born Against	Battle Hymns of the...	10"	4.90	Vermiform
Boss Fuel	Just Like Anybody...	7"	3.50	Load
Bubblegum Crash	Bubblegum Crash	7"	2.60	Behemoth
Buck O'Nine	Buck O'Nine	7"EP	3.25	Silver Girl
Calleine	Pizzackdabizzo	7"EP	3.00	Majic Chel
"Champions, the"	Once and Future King	7"	2.30	Moo Cow
Chicken Milk	You Get Nothing	7 (Canada)	3.00	Whiskey S.
Chumbawamba	Jesus H. Christ	LP (UK)	9.00	none
Citizen's Arrest	Colossus	LP	5.20	Wardance
Cupid Car Club	Cupid Car Club	7"EP	2.50	Kill Rock S.
Deconstruction	Deconstruction	7"	2.30	Out Reach
Deviators	Century 21	7"	2.90	Skene!
Didjits	Hornet Pinata	LP/CD	7.80/10.05	Touch & Go
Diesel Queens/Insaints	split	2x7"	3.90	MRR
Dipole Moment	Carolinaland	7"	3.25	Father Time
Disorder/Mushroom Attack		LP	6.40	DesperateA
DOA	Disco Sucks	7"EP (Canada)	2.50	Wrong
DOA	The Only Thing Green	7"EP (Canada)	2.50	All Tents
Donora	Donora	7"	2.60	Withering
Doom	Doomed From the Start	LP (UK)	7.25	
Doom	The Greatest Invention	LP/CD (UK)	7.25/9.85	
Driftwood	Driftwood	7"EP	1.95	Monopoly
Evergreen	Evergreen	7"EP	2.60	Wrenched
Farside	Rocharmbeau	LP/CD	6.95/9.25	Revelation
Feast	Marianne	7"	2.60	Ratfish
Fresh American Lamb	Saddle Up Young Teens	7"	2.95	Volvolo
Function	Function	7"	2.70	Revelation
Gauge	Soothe	LP/CD	4.55	THD
Girls Against Boys	Venus Luxure #1 Baby	LP/CD	7.80/10.05	Touch & Go
Gorilla Biscuits	Start Today	LP/CD	6.95/9.25	Revelation
Grief/Dyslopia	split	7"	2.60	Life is Abu.
Gut	Platypus	7"	2.60	Powermap
Haggis	When You Cry...	7"	2.60	Screwball
Hanna, Kathleen/Slim Moon	Wordcore Vol.1	7"	2.30	Kill Rock S.
Hell No	Hell No	CD	7.15	Wardance
Hellbender	Clocked Out	7"	2.60	Behemoth
Heroin	Head Cold	7"EP	1.95	Vinyl Comm
Holy Rollers	Holy Rollers	LP/CD	6.10/8.00	Dischord
Hoover/Lincoln	split	7"EP	2.60	Art Monk
Horace Pinker	Knives, Guns, & Ammo	7"EP	1.90	Rhetoric
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Jackhammer	Estranged	7"EP	2.60	Initial
Jesus Lizard	Lash	3X7"/CD	5.55/4.80	Touch & Go
Melvins	Houdini	LP	7.95	AmRep
Mercy Rule	God Protects Fools	CD	8.45	Caulfield
Moss Icon	Moss Icon	12"	4.90	Vermiform
Mulch	Driven Down	7"	2.60	Piss
Next Step Up	Heavy	LP	5.85	Shadow/En
NRA	Don't Know	7"	3.05	GAP
Oblivion	Full Blown Grover	7"	2.15	Johann's F.
Older Than Dirt	New Age of Rage	7"EP (UK)	3.60	F N G
Out of Reach	Problems w/ Democracy	7"EP	2.60	Ascension
Pansy Division	Touch My Joe Camel	7"	2.30	Lookout
Peasants	Babies From Hell	7"EP	2.60	Generic
Pie Tasters	Pie Tasters	CD	9.45	Slugtone
Pisl, The	Destroy Society	7"EP	2.60	Eugene
President Fetch	Harsh (Denmark)	LP/CD	7.60/10.60	Subvert
"Queers, The"	Proud Tradition	2X7	3.60	Selfless
Rain Like the Sound of Trains	What I Want	7"	2.60	Dischord/Re.
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Sinkhole	Sinkhole	7"EP	3.25	Ratfish
Solace	Forms Burning Cold	7"	2.30	Moo Cow
Statue	Filter the Infection	12"EP/CD	5.35/6.60	Revelation
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Tar	Toast	pic LP	10.05	Touch & Go
TL (Troop Librarian)	#5	Cass	2.60	
Underdog	The Demos	LP/CD	6.95/9.25	Revelation
Universal Order of Armageddon		7"EP	2.30	Vermin Scum
V/A	Feed Me I Love Trash Vol II	7"EP	1.00	Behemoth
V/A	Ow, Quit It Vol. 1	2x7"	5.20	Volvolo
V/A	Standco Noise Coalition	LP	5.85	Standco
V/A	Dump-Eye	7"	2.50	Satan's Pimp

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Urge, The	Self-Respect, Manners..	LP (UK)	6.50	Incognito
V/A	Billeeeaaarrrgghhh	7"EP (Intl)	2.60	Slap-A-Ham
V/A	Dignity of Human Being	LP/CD(Intl)	10.60/10.60	Dekonkurrel
V/A	Son of Billeeeaarrgghh	7"EP (Intl)	2.60	Slap-A-Ham
V/A	Vinyl Retentive	2xLP	7.80	Very Small
Wat Tyler	Sexless	7"EP	3.55	Damaged

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IMPORTANT!!! Okay, we've been having some problems with our post office (it closed!!!) and the next one is sorta far away. So this last month or so we haven't been able to get the mail to the post office as regular as we'd like, so there have been some delays. But not to worry, 'cause mightymessenger Eric is building a super freight bike to take it there. ALSO, super order filler Yann (is the Bastard) has gone back to France. He'd been filling most of the orders the last couple months and we'll miss him as much as you. Oh, have the kidz giving up on emo? let us know.

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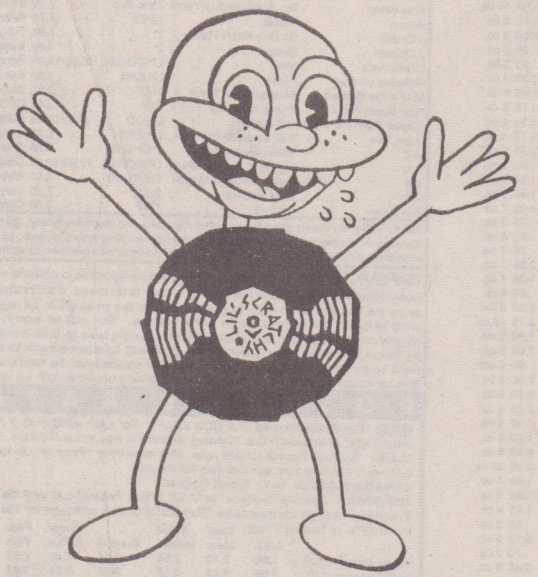

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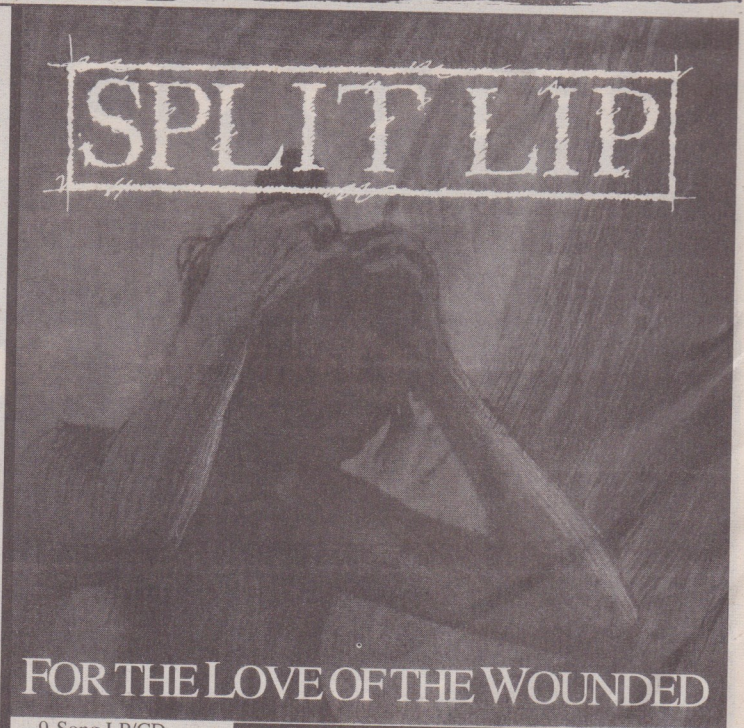

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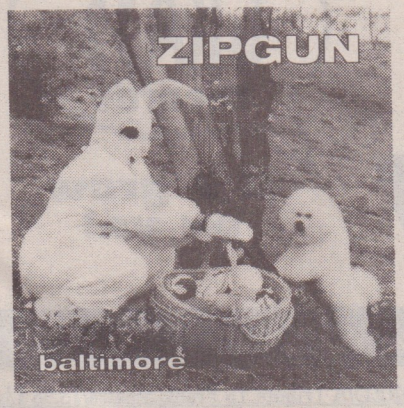

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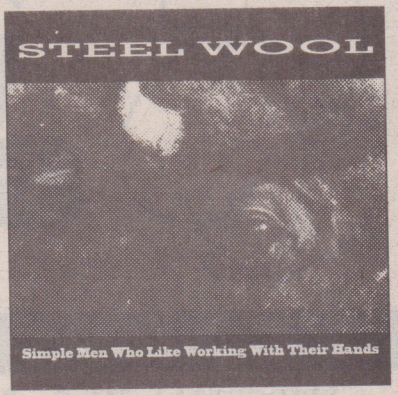

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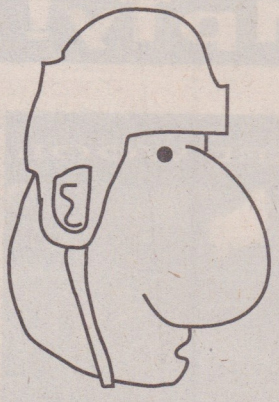

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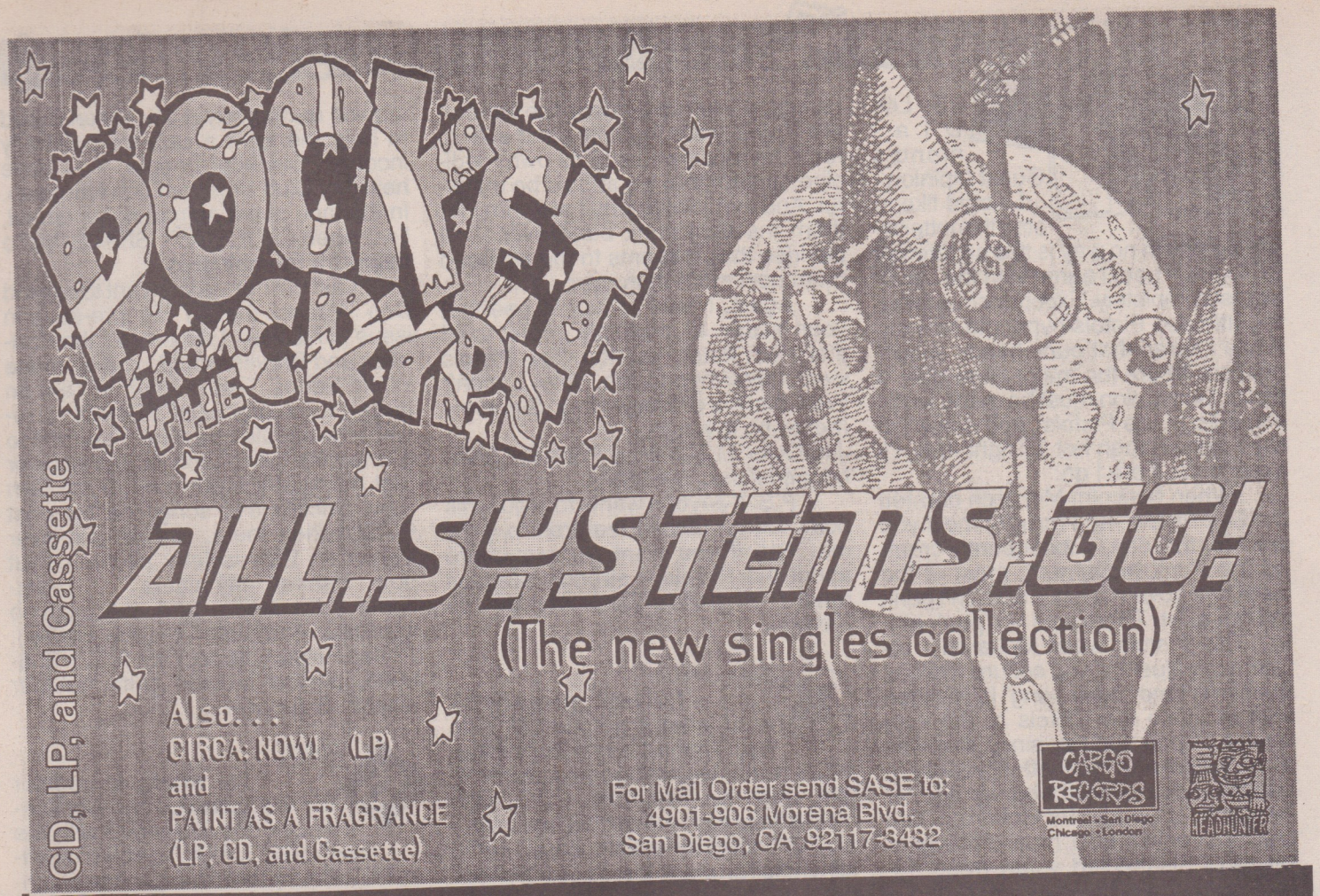

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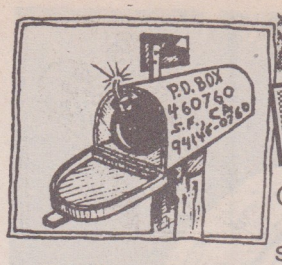


Letters

RE; Lee Diamond's Guest Opinion

I would like to start this letter by saying that in no way is this an attempt to discredit Lee. I agree with the essay almost completely. Except for one thing, the little Sex Pistols/hypocrite remark. While I agree that punk bands should not bow before the major label altar, a distinct exception must be made when it comes to the Pistols. And since I'm filled with enough hot air right now, I'll explain. So here I go:

When Malcolm McLaren created the Sex Pistols, and (crucify me if you want for this one) subsequently created the Punk movement, most of the rules that govern what is and isn't punk did not exist. There was no "punk ethic." The Pistols were McLaren's attempt to influence pop culture while at the same time "destroying" it. His idea was to place the Pistols at the very center of pop culture, since this was the quickest and most effective way to use the shock value of what would later be "punk." If it wasn't for McLaren's use of mainstream media, most of that generation's disaffected youth (read: future punks) would never have had a movement, concept, fashion, etc. to unify under.

Furthermore, it was McLaren's and the Pistols' declared intention from the beginning to get on a major label. They knew that the only way to "destroy the music industry" was from the inside. And, at least in my opinion, as a result of their use of mainstream media, they were the only music group ever to rip off the establishment instead of the usual vice-versa. I mean this factually, too. They made literally millions of pounds off record labels like A&M and EMI for doing nothing. For example, the Pistols signed to A&M March 10, 1977, were paid 75,000 pounds, and were promptly dropped March 16, without releasing a single thing. They were not dropped because their music sucked, but because they offended A&M so much that A&M refused to have anything to do with them. I'd say that was pretty punk.

And thirdly, I would just like to remind everyone that the Sex Pistols only ignited the punk flame, they didn't write the rulebook. In the end they had loyalty to no one. Not once did Johnny Rotten ever say, "I will never sell out!" Therefore, I find it hard to believe that anyone could call the Sex Pistols hypocrites. We all have to face the fact that the Pistols were the only band ever to feed the music industry its own medicine, and for that we should be thankful. And that is also why I *still* consider them the best punk band ever. And besides that, it seems to me we need them now more than ever.

Again, I want to say to Lee that your essay is probably more valid than~this letter, but the Sex Pistols were never hypocrites. John Lydon? Well, that's a different story. Sincerely (believing in punk),
Jon Culp/ 11246 Wing Point Dr/ Bainbridge Island, WA 98110

P.S. If anyone wants to argue this point further please feel free to write me. And if you want to learn more about the Pistols, I strongly suggest reading *England's Dreaming*, by Jon Savage.

Dear MRR,

Not many people realized what a genius GG Allin was! I think it is criminal that an entire issue has not been dedicated to him since his expiration ! GG, who incidentally took the middle two letters of IGGY out of deference, chose not to kill himself on stage just as Christ chose not to flee his attackers. Both had plans. While Christ's should be obvious, perhaps GG's is not? I believe GG purposely OD'd because he realized that all the news headlines would read "GG OD's" ! Now if you take out the space between the noun GG and the verb OD's, you get GGODS- which means more than one GOD! For years I have been aghast at how people have shortchanged GG by referring to him as merely- God. I always saw GG as more of a trinity akin to the father, son, and holy ghost. I first realized that GG was a God after I walked a dog. As the dog was having a bowel movement, I chose to look at the dog. Embarrassed, the dog turned away from my stare. Likewise, humans do not like to be watched while dumping. I believe you can conclude with me that GG ALLin, who enjoyed public watching of his pooping, was above animal and human-and therefore God-like. Since it took Christ 3 days to resurrect, I will keep longer vigil at GGODS tomb, realizing that this sexunity will take much, much longer to come around. (Which takes longer to cook, a hot dog or a turkey? I therefore will wait till thanksgiving for his arisal.

On another note, I am aghast at how few NYC clubs cater to bisexual crowds exclusively. I ask Mykel Board to help me form a club for politically incorrect bisexual people. You have heard of Club Bene or Club Nouveau. In the face of the animal rights crowd, I will open CLUB BABY SEALS. Write below for membership.

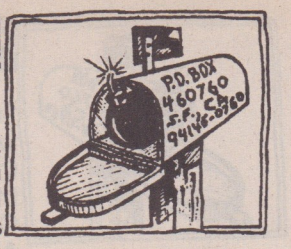
Last but not least, I want to remind Ben Weasel that in his pre-season issue of his zine, I did predict the Yankees and Braves would wind up in the World Series. I must say that I am on target. I implore Saint BENard to reward me should I be right. I ask him to let me write his column for one issue or that he must perform one of my own (Lew Brickhate's) songs on his post world series tours. Braves win over Yanks as Braves lefty pitchers shut down Yankee lefty hitters I welcome your writing and membership applications to Suite 111 (one-eleven), 72 Van Reipen/ Jersey City, N.J. 07306-2806, always include suite number please. Bi for now.

MRR,

I'm writing to counter the exaggeration and glorification that has increased with the death of G.G. Allin. The blind-sighted idol worship that I thought was anathema to punk seems quite commonplace with many of G.G.'s supporters. Even Mykel Board in issue 124 writes, "His fans said he was God. They were close." People can believe what they want but the thing that really drives me crazy is the overexaggeration that comes with hero worship. Also in MRR 124 Mykel Board, who's writing I really enjoy, writes that "G.G. refused to bend to any rules." Wrong. Watch him on the Jane Whitney Show where G.G. states, "You people wouldn't let me take my clothes off. I'd rather be naked right now." He COMPROMISED and CONFORMED in order to be on national TV (This was at least his third nationwide appearance). To appear on TV G.G. had to bend to the rules of the F.C.C. and those of the producers of the Jane Whitney Show. G.G.'s statement on the Jane Whitney Shoe also contradicts his assertion in the Maximum G.G. Allin interview in MRR 124 that "...the bottom line on the media is that it's on my terms only".

G.G.'s final interview took place on the Jane Whitney Show and what with the producer's silly captions, Jane's unpreparedness, and the audience's inability to do anything but personally attack G.G. and his supporters it was quite embarrassing. G.G. would say

Letters



he was God, the audience would say he was ugly, and no one would discuss the real issue which was presented by G.G. when he said, "Our society has no right to tell us what we can and cannot do".

It is one thing if G.G. and his fans and followers choose to go to his shows and take the risk of being hurt and shit upon (or even the possibility of being killed which, of course, was G.G.'s threat/ promise for when he committed suicide). If people willingly enter the show/G.G.'s presence with full knowledge of the possible consequences then fine. But, if G.G. is at war with everybody who disagrees with him and will destroy those who don't follow him it is absolute bullshit. His reasoning falls in upon itself. G.G. supposedly stands for complete non-conformity but everyone who disagrees with his ideals (does not conform to them) will be destroyed. Yeah. That IS punk rock.

On the Jane Whitney show Wendy (the girl on G.G.'s right) said, "We're gonna destroy the world and create violence and all your children are gonna turn against you. And they're gonna follow G.G. and they're gonna follow us. And we're just gonna lead everyone straight to hell. And we're just gonna be the leaders of the universe and anyone who doesn't follow us is gonna die." Besides the questionable nobility of having this as a life's purpose is the fact that if "our society has no right to tell us what we can and cannot do" then neither does G.G. or anyone else.

Possible G.G. supporter's reaction: "But, we're 'punks' man, and we hate the government and religion (especially Christianity) because they try to make us conform to their standards. But G.G. says go wild and do anything you want regardless of the consequences of your actions on other people - and we like that. And if 'they' don't like it then fuck 'em. We'll destroy them."

Now, if you are somebody who is outside the mainstream of society and the government or some religious extremists are trying to impose their beliefs upon you they are seen as evil "fascists" for refusing to tolerate your beliefs which are in opposition to theirs. G.G. Allin and his followers who would destroy those who hinder their free expression of any Id desire (even though that desire may harm or negatively affect others who want no part of it) are not seen as "fascists" but as being in the "the true punk spirit of fuck it all".

This "It's-cool-if-I-do-it-to-other-people-but-if-they-try-it-on-me-I'll-fuck-'em-up" mentality is complete bullshit. Speaking of the post G.G. show festivities Mykel writes, "The guitarist from an opening band hurls a bottle at a passing car". I'm sure this guy would be really pissed if someone threw a bottle at his car but he can't quite fathom that the only difference between that and his action is the person throwing the bottle.

It all comes down to personal responsibility for one's actions and considering their consequences and how they affect other people. A lot of "true punks" will probably say "Fuck it man. I wanna do whatever I wanna do." Well, just to upset you a little more, that is the same type of attitude that many spoiled little rich kids have. If you disregard the effects that your actions may have on other people then logically you have no right to be upset when others actions infringe upon your "good time".

Another quote from the Jane Whitney Show, this time by Liz (the girl on G.G.'s left): "Right now me and G.G. are going across the country and we're gonna, ya know, screw with people. And we're gonna, ya know, take what we want, and we're gonna do what we want."

There is an analogy I would like to draw which I think is pretty accurate. "Punks" are usually sickened by those self-centered, materialistic yuppies who will use and exploit anyone/anything to get what they want. The way they only care about fulfilling their selfish desires at the expense of everyone else outrages "real punks". G.G. may have different ends but if his means are the same (i.e. using anyone/anything, with or without their consent, to get what he wants) then the two ideals are much more similar than they are different.

As G.G. supposedly taught - Don't close your eyes when the truth makes you uncomfortable. With G.G.'s death there is just one person less who will try to take advantage of me and impose his desires and ideals upon me. Adios, Geej

Dan Fedorenko/ San Ramon, CA.

P.S. Congratulations to Jay Sosnicki on a very good interview in the Maximum G.G. Allin article which stood up to G.G. and challenged him on many of his statements.

Dear MRR,

To paraphrase Mykel Board, a little bird predicted that MRR was going to write about GG Allin.

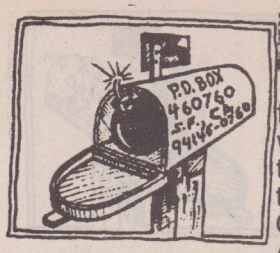
When a death occurs in the family, and I guess that's where you folks place GG, there is inevitably a feeling of 109s, a period of mourning, and, if it's an artist that has died an elevation to godhood. I know, I just know, that's what's going to happen with Allin in MRR circles. The eulogies scattered throughout the September 1993 issue only serve to strengthen that prediction. But, let's be realistic. Allin played like an asshole, behaved like an asshole and, inevitably, died like an asshole.

Want further proof. Reread Board's description of the final show. "He takes the microphone and slams it into the side of the young man's head." What a statement, Allin; how brave. Swatting a gnat with an assault rifle is more like it. "He hugs the lamppost, smashing his head into it." Real bright, but then what can you expect of someone who reveled in his heroin addiction, a particularly stupid person's drug, taken by a stupid person who stupidly died from the god awful stuff. "He was absolutely free to do what he wanted." Well, he wasn't free to kick the habit of an innocuous drug, in fact the only thing that was free was the drug itself, 'cos heroin took GG Allin and snuffed out the "free" life of someone "doing what he wanted, when he wanted", just like that. Some freedom.

Elsewhere in the issue Donny The Punk drools over the violence, but whines when it gets too close. So, a bouncer was "vicious", but GG was "magnificently wild". Talk about double standards. Realistically, Allin was also "vicious", violent and his so-called rock'n'roll terrorism was an egotist's pandering posing to an audience who should have known better. Oh, and Mykel, "pathetic" fits perfectly.

So, why do I bother getting all het up. Because, with his death, Allin will get elevated beyond his already elevated status. Because Allin set an example that stated that violence is OK. Because a lot of people will read this eulogistic twaddle and stupidly believe that it's a cool thing to emulate. Because America believes that violent people are "hard" people. In truth it's easy to be violent in this society, it's a lot more difficult to be thoughtful and peaceful. Not a punk philosophy, I'll grant you, but it's the truth.

Allin's dead, and (possibly) for the



Letters

first time MRR's writers venture thoughts about the after-life. Come on now. Allin's dead, get it, dead. Leave him that way and get on with the rest of your lives,
Andy Dunkley/ 416 Lime Ave/ Long Beach, CA 90802

Hey MRR + readers,

I would like to know how many of you anarchists out there could really be called upon to help out another anarchist in need? Ya see, what's happening is, there's this anarchist in a Wisconsin prison who is constantly being harassed and punished for using the anarchist symbol (the circle a) in letters and correspondence. So far this anarchist has gotten seven "conduct reports" for using the circled a.

One pig by the name of Capt. Milliren claims that anarchy and its symbol represent "satanism and white supremacist". Another pig says that the anarchy symbol is "gang related". Most just hate me cause I can't be changed. No matter how much this anarchist has proven over and over to these pigs what anarchy and its symbol really stand for he still gets thrown in the hole for it. My name is Dale Austin.

This has been going on for over a year now period. The warden (ex-warden) Oscar Shade explained in a letter that was published in the summer issue of Fifth Estate zine that I wasn't being punished for using the anarchy symbol and that he explained to the other staff here that I wasn't to be punished for it. He lied to Mr. Bakunin and *Fifth Estate*. And yet two weeks after his letter was published I got another major conduct report for using a circled @ and received a total of six additional days in the hole. And still I have four more conduct reports to go on where I could receive up to over 186 days in the hole for using the circled a because I refuse to stop using it. Why should I stop? Anarchy and hardcore is my life, and I'll stop for no one.

All I'm asking you people to do, and I really hope a lot of you will do it, is to write letters of protest to the prison officials and complain of the treatment I am getting just for expressing my political beliefs in writing the anarchist symbol in my correspondence. Also ask why I am being given outrageous hole time when the ex-warden, Oscar Shade, said in a letter to *Fifth Estate* that there was no reason I couldn't use the symbol period.

Also order a copy of *Fifth Estate* issue summer '93, volume 28 #2 (342) to see the letter he wrote.

Send letters (individual) or better yet get petitions going with lots of names signed and these protests to:
-Dept. of Corrections, Patrick Fielder/ PO Box 7925/ Madison, WI 53707-7925
-Dick Verhagen, Deputy Administrator Division of Adult Institutions/ 149 East Wilson St. Box 7925/ Madison, WI 53707
-Dan Buchler/ Acting Warden/ Box 900, R.C.I./ Sturtevant, WI 53177

This is the Racine Correctional Institution or Nazi Land. So listen Anarchists, I need everyone of you to help me. I'm in the hole and it ain't no fun. Let's see how punk you really are. This one simple task to help out a fellow Anarchist. Write to me also. Thanks, Peace, love, and anarchy,
Dale Austin 76660/ Box 900, R.C.I./ Sturtevant, WI 53177

Dear MRR readers,

Although I do agree with Jason (#123) that it's strange to label communism as the newest trend in hardcore or Straight Edge hardcore, I can't stand for the ideas of the LSC Manifesto *Harvest of Decline*. The manifesto is, at best, a bad joke with totally warped socialist ideas, but it can just as easy be understood as a call to Straight Edge purity covered with hollow 'socialist' dogma. In that sense it is similar to Hardline.

I spoke with the people involved with the LSC about this manifesto and made it clear from the very beginning that this would rather harm than strengthen the cause for socialism. Now that Jason took the stand, I might as well follow up in order to defend the only purity that needs to be defended, that is the purity of principle.

First of all, there is no connection between socialist ideas and Straight Edge. I myself, for a long while hopelessly tried to combine the two. But Straight Edge means moralism, blaming people themselves for the situation they're in. Even Straight Edgers who do acknowledge that people's behavior is determined by the system, by capitalism, still end up pointing the blaming finger at smokers, junkies and drinkers as well. A socialist would have written a different story, different from the kind that's written in *Harvest of Decline*. She/he would have written about the dull, often hard labour that makes people grab for a beer and not for book, about the alienation, the savagery, the complete destruction of human beings that comes with the capitalist mode of production, about the low-quality life we're locked into.

Of course you should tell people who have a drug--or drinking problem—about the consequences, that it will only aggravate their problems if they continue to do what they're doing, but these people are your own. You're not writing them off as the LSC does in their manifesto. As a socialist you stand by the working-class: drunk, drugged or dry.

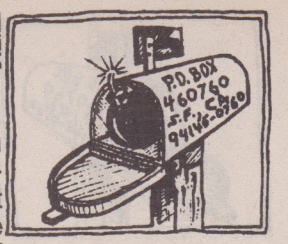
Another thing about the manifesto: nationalism. Of course nationalism, just like racism and sexism, divides and weakens the working class. But to dismiss the black nationalism of certain hip hop bands out of hand is ridiculous. Is the nationalism of America as opposed to the nationalism of Grenada the same? Is the nationalism of the oppressor imperialist the same as the reacting nationalism of the oppressed country? As a socialist you fight for the equality of everybody long before the revolution, to deny people's national rights in the face of national oppression doesn't help building unity in the working class. Read for instance the discussions between Rosa Luxembourg and Lenin on the subject. Think before you act.

Although the names of Profound and Man Lifting Banner were used in the manifesto, I hope it is clear that we have nothing to do with this. We don't claim to be 'hard', we don't want to separate, we don't want to be an elite, We fight *with* the working class, not *for* the working class. The liberation of the working class can only be the work of the working class itself. If people chain themselves to drugs, we'll show understanding, we'll persuade them to stop, but in the end it's still up to them. We'll give all the help we can get but it's up to them to liberate themselves. There's no need for moralism, not a trace.

You can avoid people who smoke, if you wish, you can avoid people who you don't like to talk to. Try to avoid pollution, try to avoid capitalism, You can't, so don't waste ink on peanuts, will you please?!

I wish to end with Woody Guthrie's words, as quoted on the great new Seein' Red 7": "The worst thing that can happen to you is to cut yourself loose from people. And the best thing

Letters



is to sort of vaccinate yourself right into the big streams and blood of the people. To feel like you know the best and the worst of folks that you see everywhere and never to feel weak, or lost, or even lonesome anywhere...There is just one way to be yourself, and that's to get together and work and fight for everybody".

Thanks for your time, Michiel. Remember, 'Neither Washington nor Moscow but International Socialism'.

P.S. Anyone who has written to us but didn't receive a reply, please try again, some mail has been lost. Our address is: Man Lifting Banner/ PO Box 85317/ 3508 AH Utrecht/ The Netherlands.

P.P.S. Anyone who wants to get rid of Redskins records: I have lots of SE stuff for trade.

Matt W., Just a few comments on your response to Joe's letter in MRR #124.

I agree with some of what you say. You're right, as men we can't possibly understand the kind of shit women have to deal with in their lives. And yes, they have a right to be pissed off.

But do you really feel that men shouldn't even have opinions or ideas on the subject?

It is important to have women's groups to communicate their problems and feelings with us. And work *with* us to find solutions to these problems. Any group of people who push hate and non-communication are counter-productive in my book. Trying to "get even" instead of working toward peace only adds to more hate and misunderstanding. It may make us feel like good hearted liberals to automatically agree with whatever is said by an oppressed group of people. But it's really not that black and white.

One thing, however, remains crystal clear. Anyone who automatically hate or generalizes someone based on their sex is a sexist. Anyone who does this based on race is a racist. There are no exceptions to this simple reality. The only solution is for us to work together, treat each other with mutual respect and giving each other a chance to prove ourselves before blindly sticking the label of "enemy" on each other.

This is just a small scale version of government's "flag against flag" war mongering.

Do you think the government or industry (who work hand in hand) wants us to find solutions to these problems? No, they know what works and they know what sells.

Let me ask you a few questions (not just you Matt, everyone); Why do you think the media gives so much press to white power groups? Why do you think the television is so full of racial jokes/ stereotypes/ hatred?

If we were to unite our power would be limitless. The powers that be want to make sure that never happens. They are winning.

It is up to all of us to close the gaps between us. If we could do that, there are few problems we couldn't solve together. Love,
Warren Peace.

Dear MRR,

This letter is in reply to your anonymous reader "Charley" who felt it important enough to spew filthy language toward one of your columnists (one Kent McClard) in MRR #124. While this individual sees fit to, all in one letter, call names and then subtly threaten booting McClard in the back of the head. He can't even write complete sentences. What's this: "Wanting government control." Fuck you Charley. I suppose that's your way of trying to fUcK tHE SySTEM maaan?? Huh? I say you go back to your redneck spotted owl-eating ways and leave MRR alone you fucking turd.
Bob/ PO Box 9382/ Reno, NV 89507

Dear Katy Odell,

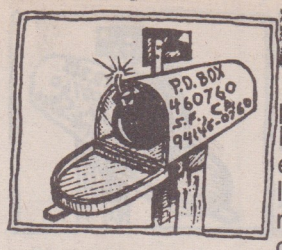
Let me just say straight off that I enjoy your column very much. Along with Jeff Bale and Mykel Board, you're one of the only reasons why I even bother picking up MRR anymore. But your column in MRR #124 really got my goat, and I feel obligated to speak on behalf of all the wimpy, scrawny, balding, unsexy, pathetically endowed "Ferengi" you so relentlessly malign. First of all Katy, beauty is in the eye of the beholder- now before you laugh me off for resorting to such a stupid cliche, let's consider the true meaning of the expression- that is that objectively we're *all* lumpy, smelly sacks of shit. Only conditioning and personal taste leads us to believe otherwise. As an ugly person, I feel fortunate in realizing that I'll never have to wake up one morning to discover in horror what I really am- I already know it. Your day will come, Katy, and so will the Klingon's. So I've got a head start on you.

Secondly, where do you get off on slagging men just because they're unemployed and/or living at home? I'll admit being 25 and living with my father is a pretty sad state to be in, but it has nothing to with whether or not I can take care of myself. Your ideal macho man --who probably beats his wife/girlfriend and drives drunk-- is most likely as irresponsible as sniveling little wimps like me. Anyone who has a preference for the macho, aggressive type shouldn't be so touchy about being "together".

Lastly, just in case you might undergo a radical personality change and decide to go for a Farengi after all, here's what I look for in a member of the opposite sex: acne scars (or at least some sign of blemish), body fat, non-synthetic breasts, odor (nothing extreme, just something to let me know I'm in the presence of a human being rather than a stick of Arid) and last but not least, awkwardness. Oh yeah, size matters to me, too- the size of the brain and- yeah I'm a fuckin' wimp- the heart. Sorry Katy, you just wouldn't cut it for me. But your column sure is fun to read.
Ron/ 17 28th Ave. #207/ Venice, CA 90291

MRR,

I'm writing in response to Katy Odell's column in #124, the one where she talked about her social life and experience with her ideal Klingon-style man. In this column, she said something to the effect of sex is not pleasurable or worthwhile for the female if the male has a small penis. Katy, to say this statement is extremely unhealthy and not to mention entirely false. You should have said "in order for me to enjoy sex, he must be large." Please understand that, although it might seem trivial to most females, penis size does matter to almost all males, even to the point of obsession. As unfortunate as this is, it's fact because of society's pressure on males to prove their masculinity (sports, pleasing women, etc.). Insecurity about penis size can make males feel socially hopeless, cause depression and even a feeling of worthlessness. Even worse, it can lead to physical abuse towards women and even rape and murder. And to all the males out there who read Katy's column, have no fear. One must simply realize the reasons for Katy's



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preference. Fact: most women who prefer larger/ largest male genitalia do so out of pure insecurity; that is they have small breasts or no butt. Insecure women of this nature look for a man who is extremely masculine and hung to make up for their own feelings of sexual incompetence. So remember, guys, when you're hittin' it from the back, it's not the size of the wave, but the motion of the ocean.
E.T.

Dear MRR

For years now I've suspected, every issue I seem to be embarrassed by, "Chain of Strength stabbed us in the back" style letters to the editors, but I've always thought, so maybe only straight edge kids with too much time on their hands write letters to Maximum Rock'n'Roll..

But the last few issues give me proof that MRR actively seeks out the biggest dip shits to write about straight edge they can find. "Guest Opinion" columns by Scott St. Hilare (121) and J. Lorax (123)- what the fuck? First off, all I can say about Scott is, listen to Lifetime and you'll know he's a moron. Then we got J. Lorax, ex-hardliner and ex-homophobe, need I say more. Personally I can't think of two bigger idiots on this earth to chose to write critiques of the sXe scene.

The reviews of Straight Edge records have been very fair recently- thank you, it's a big improvement over two and three years ago. But enough with the ass wipe guest columnists. Here are some guidelines for selecting columns on sXe: If they aren't still sXe don't take 'em because they probably don't know what the fuck they're talking about (sXe: if you aren't now, you never were), people should have an IQ larger than the going rate of a Project X 7", they can't be in some lame ass "post-sXe" band (read: Endpoint) and they should never have had affiliations with Krishna Consciousness or Hardline.

Observing those rules will only help make MRR the zine we all know it can be. XXX Warmly,
Straight Edge kids who didn't fuck their heads - before going straight

P.S. Please spare me the "well, we'd get smart sXe kids to write articles if there were any" response.

To Harry Baggs,

Is your band named "Headwound" because you suffered one? Must be, cuz the brain damage is obvious. Nobody has anything to be proud of concerning the Iraqi slaughter, & as you love to say, punks included.

Your idea of a punk is a jock with a mohawk. There's nothing punk about your or your stupid patriotic bullshit. You're a totally mainstream, flag waving, wanna-be-marine fuckhead. Typical of the mentality real punx hate, you are truly un-punk.

You called MRR "anti-American" as if that were an insult, but I doubt anyone there felt insulted except by your asinine pride. What you referred to as "pound(ing) the shit out of Iraq" is rather misleading. In reality, the US warplanes you're so fucking proud of slaughtered thousands upon thousands of unarmed civilians. As usual women & children were a target of the honorable and brave US killing machine.

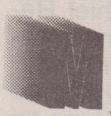
It gave you an erection to see "US made smart missiles" supposedly hit their intended targets, but you ejaculated prematurely again. Their accuracy was for shit, they were lucky if they hit on target at all 50% of the time. The majority of US soldiers killed in Iraq, were killed by other US soldiers & your precious pride inducing US made smart bombs. What a buncha fucken idiots! It's too bad Harry, that you weren't one of those capitalist casualties.
Stinky Panch/ San Diego, CA

Dear MRR

A few days ago I was sitting on the pot reading your magazine, starting with the columns as I usually do, when I got to Katy Odell's column. In its description on how she goes after "Klingons" it made me wonder if there isn't a double standard out there by women.

I wondered if a man wrote a similar column about picking up stupid women with big tits, there would probably be a public outcry against your magazine calling the article sexist. Also I wondered if when she asks her little questions if any man shot back with their own little questions like "Do you swallow?" or "Is your pussy tight?," for some men that could be very important to them. I know women out there are saying I'm wrong that there is a double standard and that, "It's just different for a woman to do it." Which isn't that the definition of a double standard?

Don't get me wrong I'm not saying that I think its unfair for her to be this way or saying how she feels. If she thinks that way then that is just how she is. I'm only against the double standard that exists that women can be after a man for superficial reasons and a man can not.
Phil/ 10119 Fonda Rd./ Spring Valley, CA 91977



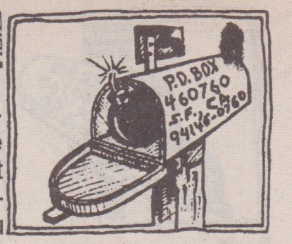
Dear Sarah Zimmerman and MRR,

Good day, how are you? This letter is about a review in MRR#124 where (SZ) reviewed my zine *Touchdown* and she accused me of ripping people off, and putting out shit. Well it is her own opinion if she thinks I'm putting out shit, but, I NEVER RIPPED OFF ANYONE. I printed 75 copies of T.D. #2 and spent about $100 doing it; granted, I printed for free, but I put in a lot of time and money, staying up all hours of the night working on it, and then finally got it out and I sold about 17 for $1.00, the other 58 went to other zines, and people I know, and don't know, I made $17 I lost 83 fuckin dollars, how dare you call me a ripoff, I made no profit, I do this to try to keep the Connecticut going in my area, so on behalf of myself, and people who helped me put out *Touchdown*, FUCK YOU SARAH. You shouldn't prejudge people; it's not very nice, and very messed up. T.D. #3, w/ mean season, more.
Vic Touchdown/ 30-L Channing Dr./ Manchester, CT 06040

Whomever-

To clear up any misunderstandings I'm writing in response to the Toronto scene report (by Iza/*Me First* in #124.), well actually just one small paragraph in it on the Hamilton scene which seems to be more like little nasty put downs and cutting remarks, than a factual report.

In it Iza tells us about her Toronto Girl Edge Coven being 'an alternative to the apathetic macho sXe boys club scene in near by Hamilton'. Kinda funny considering she barely knows anyone from Hamilton and very rarely goes out to shows. Apathetic, I'd say not, the Hamilton scene is quite large now with loads of bands, zines, shows and all the usual hardcore stuffs (check for yourself the scene report for Hamilton in this issue or one soon to follow). Macho boys club, hmmm... there are more girls up front at shows and involved in the Hamilton scene than in Toronto and a heckuva lot of other



scenes. Personally I have found people like Jeff, Adam, Kyle, Mike, the Chokehold guys and a load of others to be some of the most supportive and non-sexist boys I know. I would definitely not consider myself a part of this scene and be sticking up for it if it were a macho boys club. O.K. maybe there are the few macho boys dancing like idiots at some shows and one might think 'hey this is not cool'. That's understandable. I myself have fought them physically and verbally but I would not stereotype a whole scene by how I see a few losers dancing. Every scene has its assholes, as every scene has it's sincere and dedicated individuals, to lump them both together is wrong and stoopid.

This is the line I love, 'apparently some of the macho youth have allowed their girlfriends to start a similar thing'. So maybe I did, but no my boyfriend did not allow me to, in fact I haven't had a boyfriend for the last year (who cares) and if I did have a boyfriend does that make my efforts as a girl in the scene any less valid? NO. Is that not one of the things that girl-edge is about, fighting the typical image of being just a girlfriend whether you happen to have a partner at the time or not. How can a self-proclaimed girl-edger say that and reinforce the sexist idea that girls are possessions of their boyfriends and are only into hardcore because their boyfriends are? By saying that, it threatens to knock down everything I and other sXe girls have done to be accepted as equals in this scene. I have constantly had to prove myself through the shit I do, Far & Wide mailorder, Arm's Reach records, Seen Not Heard fanzine, etc. etc. all these things I work so hard at, and to be honest I never expected I'd be having to fight another sXe girl to prove myself, this is sad. If I was a boy there would be no question of my sincerity, but then again I would probably end up being labeled by Iza as macho or whatever it is she is implying all Hamilton guy scenesters are.

She goes on to say that 'our idea of punk feminism is distributing Earth Crisis 7"s.' First off as for what my ideas of what 'punk feminism' are she would have no clue because she has never spoken to me before and I'm not about to go explaining it to her here. Secondly it's is actually just me who distributes the Earth Crisis 7"s through my mailorder and as long as they remain in favour of the legalization of abortion I'll continue to carry their stuff.

So now that Iza has had her two cent stab at discrediting me and the rest of the Hamilton scene, I've heard she is saying that her little spiel was just a joke. Anyone can say anything, and then call it a joke to get off the hook. Also, why is it that everyone who reads this 'joke' doesn't find it funny?

That's it. If you have sum other problems with me please take it up with me instead of in the pages of MRR. Whatever...
MellyXMel/ PO Box 4, Station 'C'/ Toronto ON, M6J-3M7/ Canada.

P.S.#1. I don't care if you are too busy fucking yourselves to be vegan, fact is it's just your lame excuse to eat fish, dairy and feel no guilt. How cool.

P.S.#2. Give up your McCarthyist campaign against communism you might just make a fool of yourself. Oh wait I think it's too late...

To Brandan from North Carolina (MRR #124, letters),

Thanks for apologizing for refusing to tell us all about your zine. But what makes you think that anyone gives a shit about your zine anyway?

Also, you talk about how you "understand" sexual harassment because some guy you know has been flirting with you for 6 years, and (you say) you don't like it. But Brandan, you also tell us that you go over to this guys house, and you even told him about your bellybutton ring! You say that he knows that you are bisexual (and just how does he know this? Did you tell him?) Come on, Brandan, what kind of message do you think you are sending this guy? Maybe I'm just dense. But if some guy way flirting with me (for 6 years, no less) and I didn't like it, I don't think I would be going over to his house all the time, and I sure wouldn't tell him about my bellybutton ring. And just how is it that he knows that you're bisexual? "I like coming over to your house, but stay the fuck away from me, but check out my bellybutton ring. And by the way, I'm bisexual". Seems to me that perhaps you are a bit of a confused person, sexually. Maybe Dear Blabby can help you. In any case, what you describe in your relationship with you friend is hardly anything like what Dan O'Mahony tells us about (MRR #123?)

You make some equally questionable comments about zines. You are right that some zine editors (that is what they are, bro) take themselves too seriously, and sometimes the gossip gets a bit deep. But what is wrong with wanting to promote one's zine so that other people who might be interested in it know that it exists? Maybe you have deep pockets, but if people don't buy my zine, I won't have the cash to put out the next ish. And, Brandan, what do you think about all the shameless adds for DIY music in MRR? Have you ever purchased any music from these ego-centered bastard musicians? for all your huff and puff, you also do quite a good job of MRR ass kissing in your letter. I'll bet that you are looking for a good review of your pathetic zine, when you finally tell us all about it.

As for me, I would like to shamelessly promote my zine project. I want to put out a poster zine. All sorts of posters, free to be copied, and plastered all over. Send me an SASE, no cash or anything, and I'll send you my flyer, and a few random posters that I have done.

By the way Brandan, you really turn me on, and I want to lick your bellybutton ring. Eat me. Let's get together and explore the edge. In latex body condoms of course!
Jake Bottero/ 11106 NE Flanders/ Portland, OR 97220

MRR, Ben W,

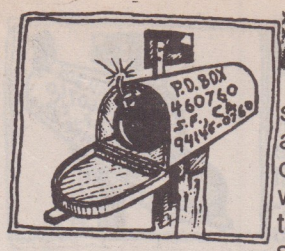
In issue #124 at one point Ben comments on (in a sarcastic tone)..."(finding) the radio show profiles and Pakistan scene reports to be extremely informative and entertaining" well, fuck I damit I don't read the radio profiles but I love reading the "Weird" country scene reports.

I think ex-USSR/ Israeli/ Middle Eastern/ Latin/ Far East/ etc. punk music is more punk than almost all US punk (and Euro/Jap/Aussie, too) It's easy to be a punk among 100's (or 10's) imagine being one of a handful in a country where heavy metal is cutting edge/ devil's music (ie outlawed) fuck! So fuck your narrow view of world punk. Anyone who feels like me write!

P.S. Shary from Iran (now Sherman Oaks) write me! Where are you!
Brian/ PO Box 8511/ Warwick, RI 02888

Dear Evan,

Your column in Maximum RocknRoll was well-written, convincing and lucid; I got the distinct impression that you have done research into the effects of the relationship between the media and violence, and it's impressive to



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see an intelligent article, by someone who knows what they're talking about, instead of an article on Krishna. However, I must take issue with your stance on the censorship of "rape-porn".

1) Showing a rape scene, in an erotic context, in unacceptable to me personally, but I don't think is should be illegal *as long as the victim is not shown to enjoy it.* Not that it must be preachy, but it is only by dehumanizing the victim and canonizing the hero that desensitization occurs; if someone gets their rocks off on two people pretending to be in a rape situation, fine. It's probably impossible to make them more likely to rape. Banning rape porn is not a deep enough step to affect them.

2) Even banning showing a woman liking being raped prevents unlikely but potentially valid art; it's possible that a serious director could use this as a political metaphor. However, in this case, damage to society outweighs benefits to society - my only point was that there was a potential benefit to society other than freedom of expression.

3) Comparison to snuff - and kiddie - porn is not really accurate. Snuff porn involves a person being *really murdered,* kiddie porn involves sex with small children. These are *illegal activities* being shown *for real* on tape. Rape-porn, to my knowledge, rarely if ever shows a real rape. Remember - snuff and kiddie - are more illegal for their inherent depiction of unlawful acts *that are really happening* than for their potential to inspire molestation or murder.

I feel these points on the specific issue of rape-porn valid, but in no way do I wish to tarnish the point you made that there are things not protected under Amendment 1, one I wholly agree with.

I will have a zine out in October, it's called *8.O.P.* and it's gonna be a big $1. Plug, plug. Ha! Wish you were here,
Tim aka/ 444-16th St., 2nd Floor/ Brooklyn, NY 11215

P.S. Kudos to Chris Dodge for the refutation on genericness!

Dear MRR readers/Jeff Bale/ Evan Harrington,

I was a bit frustrated see that several pages of the August issue of MRR were filled with arguments on the validity of rape statistics. While I appreciate that there was an open discussion of rape and what constitutes rape (an issue which most people avoid), I thought that, after a point, Evan Harrington's letter and Jeff Bale's response were irrelevant. The fact is, rape occurs. Whether it's 130,260 rapes per year or 683,000 per year, rape is a reality. You can argue about statistics till you drop, but it's unlikely that this will change anything. What would have been useful to see is some mention of rape prevention. I guess it may not have occurred to either Jeff Bale or Evan Harrington to do this... possibly because rape is not a direct personal threat to either of them (while it certainly is possible, although not as probable, for men to be raped). Anyway, I think that the most effective, immediate way of decreasing the number of rapes per year is through educating women in self-defense. While I'd like to think that eventually, with a good talking to, male rapists will come around and realize that rape is a fucking stupid, sick way to demonstrate personal power, it doesn't look like this will happen anytime soon. The best solution right now is for women to learn to say NO clearly and convincingly, and to be able to back that up with the ability to kick the shit out of anyone who doesn't get the message. And, obviously, any rapist you beat up may be one less on the street for everyone else. So I'm trying to compile a list of organizations that train women in self defense. I would really appreciate any help... PLEASE write with addresses, telephone numbers, recommendations, and/or written descriptions of your experiences with self defense programs. I'm planning to print this information in my zine, and in general make it available to anyone interested. It's a pretty fucking good feeling to actually own and be able to protect your own body. take care,
Zannah, *Hungry Girl* fanzine/ PO Box 40321/ St. Paul, MN 55104

Dear MRR

It seems that a lot of people have been sending in letters complaining about the review policies in MRR. "My band got a bum wrap..." "Our lyrics aren't sexist (racist or any 'ist' you want to enter)..." "unfair..." Blah Blah Blah!!

People should (and I think many do) use their heads when reading MRR reviews. One should use the information first and the opinion second. After all, all it is in an opinion of one person.

If your record is reviewed, BE GLAD! Its exposure. It's free advertisement. Most MRR reviews are pretty factual. "Its X kind of music, X number of songs. Lyrics are potentially sexist, etc etc." People should pay most attention to this part and use it to buy according to their taste. If you like music from a certain genre, MRR is a good shopping guide to help you find new records from that genre. If you want to try out a new type of music, MRR can help with this too.

Opinions are help, but are not the say all. It doesn't take too long to learn the basic personalities of a lot of the reviewers. Take this into account when reading reviews. If Tim Yo slags the new posi-core 7", I might check it out anyway, because I know that's music he's not a big fan of. But if Chris Dodge pans the newest power-core release, I'd probably take his word for it, because that music is what he knows and loves.

In closing, I recently submitted a 7" for review. It got a lukewarm review. But I'm happy. Why? Because it describes the music well and gives my address. I ask no more. Neither should you.
Matthew Gard/ 19 Union St/ New Brunswick, NJ 08901

P.S. I think reviewers should refrain from giving short and non factual reviews. "It's doody and I hate it" tells me nothing, no matter who says it.

Dear MRR & Readers,

Hey, hey, hey! I'm writing regarding the Sept., 92, no. 112 issue. I read a hysterical article about the beauty of boxer shorts! I agree boxer shorts are the shit!!! The article I read though, was mostly directed toward the "one eyed willie" owners. I have to tell you, that I myself, am a punkette, I've been wearing boxers off and on for years now, I'll never go back to the "off" times though! Boxer shorts are all around killer!! Maximum comfort is a must, and this invention has revolutionized the underwear industry for me, forever! Creepers become almost extinct and there anti-soiling affect is a nice twist too. Especially on the road. Not to even mention the wonderful circulation neither G's nor briefs can provide! Inviting? Yes, boxers are inviting! Easy access is a must, two thumbs up! Hey! All you virgin boxer wearin' wimmin out there, boxers are fun! The "hanging free" affect is exhilarating, and ripped

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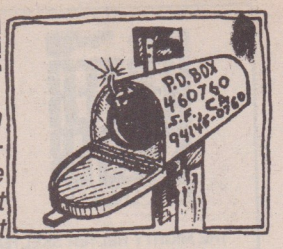

or crotchless pants can also automatically be patched! What more could you ask for in underwear? Not only to be used as underwear, No, boxers are perfect swimwear, and good all year round! Boxers accent your "Clothed" life by adding all kinds of different patterns and colors where the sun don't shine! Personally I prefer plaid & polkadots & both cotton and silk! So wimmin who've never had the boxer experience, put your x-ray specs on and take a look at the wonderful world of boxer shorts! Therrrrr Great! Sincerely Comfortable,
Kelly Walker/ 8302 Wycombe Ln/ Raleigh, NC 27615

PS-Grinch, I really think we should consider a profession in swinging boxer shorts. For anyone who's bored, please write to me, I promise a response! I'm locked up, sorta and pen and paper keeps me insane! HELP-Searching for Mandy from Minnesota-Destroy-write me bitch!

Dear MRR,

This letter is not a response to a letter which was a rebuttal to an opinion expressed by someone I've never met. I'm not writing about how my song's racist lyrics were just a joke and don't really mean that *I'm* a racist either (Headwound). Nor am I writing about how the scene sucks and band are selling out exponentially or how everyone is being homogenized and assimilated into a society we were supposed to be fighting or at least irritating. Regardless of how true it may be, I've been reading the same thing in these zines since 1980 when I first started doing the punk thing and it gets boring. So...I'm simply writing to make an announcement. The other day I was in my friend's death machine and I had a revelation. I believe I have come up with the hot new catch phrase for the so-called politically correct 90's and I'm hoping to debut it here for the first time ever. The new phrase is MUSICALLY CHALLENGED. Kinda leaves a sweet taste in your mouth, doesn't it? Go ahead, say it again, MUSICALLY CHALLENGED. I envision its profuse use in the record review section or maybe even, dare I say, an album title?! Anyway, I want my name (in bold face) in the "thanks" section on the back of the sleeve and all the accompanying fame and fortune associated with this important discovery. So, once again, you heard it here first on the pages of this cutting edge mag. Love,
Mark (Chia) Morey/ 7546 Astoria Pl/ Goleta, CA 93117

P.S. This is my first zine letter so if I actually am blindly reintroducing a tired phrase, go easy since I'm still an impressionable youth. thanx

P.P.S. Sea Shepherds, Earth First!, and Zero Population Growth, keep fighting and long live GG Allin!

To whom it may concern,,

Enclosed you will find a two-page letter from our label to the President of Dutch East India Trading regarding a problem that has yet to be resolved.

It is a lot more that just a 'big guy vs.little guy' scenario. It is about honesty, fairness and is a warning to all true indie labels in the business. I sincerely hope that you will be able to print it in your latest issue. Thanks,
Joshua Mills/ Blue Man From Uranus Records

Barry Tenenbaum c/o Dutch East India Trading Company/ PO Box 800/ Rockville Center, N.Y. 11571
Dear Mr. Tenenbaum,

I am writing to you because there has been a discrepancy between your company and my record label that I feel warrants your attention.

After speaking to your independent buyer Camille and sending her a copy of our debut 7" (Backbiter's "Rolled/This Feeling"), we shipped 150 copies to your warehouse for distribution on April 9, 1993. We were pleased to have a new distributor as Twin Cities, Caroline, Get-Hip, Revolver, Subterranean and and others had already agreed to pick up the single on consignment as you did. However, when your 60-day consignment period was up and it was time to pay us for the merchandise sold and return the rest the to us, our problem arose.When I spoke to Camille at the end of June, she told me that of the 150 singles we sent you 70 were sold, 61 were still unsold and that 19 were "...short shipped...". When I asked her as to why we were never informed of this in April, she gave a huge sigh and told me she wasn't sure and would get back to me.

After about a week, I finally got a call from someone else in your company (the bookkeeping dept., I believe) who told me that she was the one who has hand counted the singles and that, indeed 19 were missing from our initial order. Aside from the fact that I find it nearly impossible to believe that we short shipped you 19 singles (one or two, maybe as both my partner and I double check each order) I told her that for the time being, I'd assume we had shorted you 19 singles. Why didn't anybody in the organization tell us this until it was time for you pay us what was owed or return the merchandise ? She told me that was not company policy.

Soon after, I hung up the phone vowing never to do business with Dutch East India Trading again. That week we got a check for the 70 sold along with the 61 singles.The 19 "phantom" singles were not found nor were we paid for them.

Simply, I want you to know that as of this writing, Blue Man From Uranus Records has not had one problem with any other distributor in any regard. We have been paid, the single's either sold or returned and we have been treated well. However, I guess that we finally got one hell of a slimy hello to the record business with this ordeal, as many people told us we would. Frankly I have found everybody quite honest, fair and up front...everyone, that is except Dutch East. In fact we have heard rumors that you have fucked other labels, record stores, mail order company's and bands just as you did us.

Whether these rumors of non-payment, withholding "phantom" singles or simply stringing people along are true or not, the truth is that your company name isn't worth dick on the street. From Albany to Long Beach the kids know that the last place to go to get a fair shake from 'the man' is Dutch East India. In fact I was told by a reputable source that it was a common practice at Dutch East to tell a label that had sold out it's product to punch up a #2 under the amount of records sold, just so that Dutch East wouldn't have to pay. It's just too bad that in our case the rumors were true.

It was never about money. It was about respect and honesty. Neither of which is in your company's vocabulary. Sincerely, Joshua Mills

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HS91702 OVERLORD s/t 7"ep
HS91703 ELECTRIC MANCHAKOU "Animal Man" 7"ep
HS91704 BAGS "Dr Lb" 7"ep
HS911205 SYLVIA JUNCOSA "Live In Rome" Mlp
HS911206 LIMBO "Our Mary of Cancer" LP/CD
(CD+ "My Whip, Your Flesh")
HS911207 RANDAGI "Seismic Aerea" Mlp/CD
HS921208 HEADSPRING "Ka-Fwap" Mlp
HS921211 BAGS "Night Of The Corn People" DLP/CD
HS92712 ROCKET FROM THE CRYPT "Yum-Kippered" 7"ep
HS921213 BLACKBIRD "Class War" 12"ep
HS921214 AMERICAN RUSE "Break It Down" LP/CD
HS92CD15 MIND WALTZ "Exclusive Livetime Guarantee" CD only
HS921216 CINECYDE "I Left My Heart In Detroit City" LP/CD
HS931017 V.A. "Comin' Down Fast"
A Charles Manson Tribute 10" Picture / CD Ltd.
HS92718 TOMMYKNOCKERS "One Too Many" 7"
HS931219 YAGE "Caccole" LP only
HS93720 LE BAMBINE CATTIVE s/t 7"ep
HS93CD21 VOODOO DOLLS "Not For Sale" CD
(w. 6 bonus tracks; vinyl version by Stanton Park)
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HS93723 SPOON "Hot In Here" 7"
HS93724 POPEALOPES "Telegram Sam" 7"
HS93CD26 REDS "Stronger Silence/Fatal Slide" CD only
HS931228 MEATHEAD "Street Knowledge" LP only
HS931229 CINECYDE "Let's Talk" new LP/CD
HS93731 MOTORPSYCHO/HEDGEHOG "Into The Sun/Surprise"
split 7"/CD Single
HS931234 THE LONE WOLVES "Eat Ya" LP/CD
HS93CD35 DAVID PEEL & THE LOWER EAST SIDE
"King Of Punk" CD only
HS93736 NEW BOMB TURKS/DEVIL DOGS tba split 7"
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HS931237 YARD TRAUMA "Oh My God"
LP only (unreleased tracks)

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TVTV$ "Blow Up The World"
LP only (HS931238)
Their CD is out on Flip Side Rec. for U.S. but our album got 4 extra tracks plus 5 songs from the CD including the epic: "Rap Music Is Killing America". The brilliant color artwork is made by the famous TAZ. This is a real masterpiece of evolution punk, superb sound, dry violence and intelligent lyrics! A GREAT BAND. First issue includes stickers ("Rap Music Is Killing America") $ 8.40

DAVID PEEL & THE LOWER EAST SIDE
"King Of Punk" CD only (HS93CD35)
Yeah! The first "outlaw rocker" is back with a re-issue of the first "punk-classic" record! The real king of punk known for "The Pope Smokes Dope" on Apple Rec. (late 60's great stuff!) is now for the first time on CD (the vinyl is totally out of print) including as bonus the whole incredible live act at the Rat Boston Club with G.G. Allin on the guitar. This one rock in '77 and is gonna rock again in '93!!! $ 11.60

COMIN' DOWN FAST!

MOTORPSYCHO/HEDGEHOG
"Into The Sun/Surprise"
7"/CD single (HS93731/HS93CD31)
After the successful album, "Demon Box", Motorpsycho are back with a split 7" with the Hedgehog (another great heavy roaring' band), both are norvegians, both massive, irresistible, nothing like 'em around! Two powerful new tracks. The new Nordic grunge?? Na!... Oslo is even more original than Seattle. 7" $ 3.9/CDS $ 6.40

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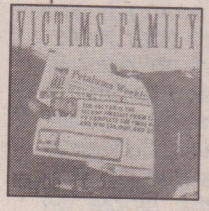
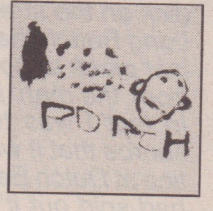
D.O.A.
The Only Thing Green
Benefit single for Vancouver's threatened Clayoquot Sound forest region. B-side features a traditionally D.O.A. rendition of "Folsom Prison Blues".
7" VIRUS 131



VICTIMS FAMILY
Maybe If I...
The long awaited and long overdue return of one of the tightest rockin' trios around. 3 new tracks serve as an appetizer for their upcoming album.
7" • CD Single VIRUS 129

ZENI GEVA
Disgraceland
2 songs from these Japanese noise gods, a primer for their forthcoming album, due out November on A.T. The cruelest band around.
7" VIRUS 127



PORCH
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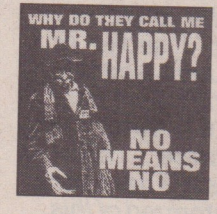
Quirky, jazzy, rhythmic rocker from San Francisco 3-piece. 2 songs from former members of PRIMUS, SISTER DOUBLE HAPPINESS and SAMIAM.
7" VIRUS 126



NOMEANSNO
Why Do They Call Me Mr. Happy?
The hiatus is over and the brothers Wright return with further adventures into the dark and twisted hallways of the heart and soul. 10 new songs.
LP • CS • CD VIRUS 123

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7": **$3.50** CD Single: **$7.00** LP/CS: **$7.50** CD: **$12.00** All prices are postage paid within the U.S.A. Prices are per item. California state residents please add 8.5% state sales tax to order total.
Send **50¢** within U.S. for complete mailorder catalog, **$1.00** elsewhere. Alternative Tentacles is distributed by **MORDAM RECORDS**: **(415) 575-1970**. Interested stores and distributors contact them directly. Ask for Karin, Kim or Ken "Chaos"
Upcoming Releases: **NEUROSIS** and **ZENI GEVA** will both have full length releases in November (talk about a heavy month!). Also out in November, **JELLO BIAFRA** recently teamed up with **MOJO NIXON** and his **Toadliquors** for a rip-roarin', barnstormin', moonshinin' single/CD EP. Expect the full length release from this collaboration early in '94. **Mersh Plug**: We now have an extensive range of t-shirts available, featuring all of your favorite A.T. bands, so write for our catalog for further details.

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We put out updates every 6-8 weeks with tons of new stuff. All orders are processed the same day and shipped the next business day (checks may be subject to hold - see our '93 catalogue for details). Damaged goods can be exchanged. Three different ways of shipping in the U.S. available. We also give you lots of free stuff (band infos, photos, flyers, zines...-all subject to availability) with your order. We'll take credit-card orders soon. Sounds too good to be true? We've been doing this over 3 years now and the fact that we have 85% return customers every time we put out an update speaks for itself.

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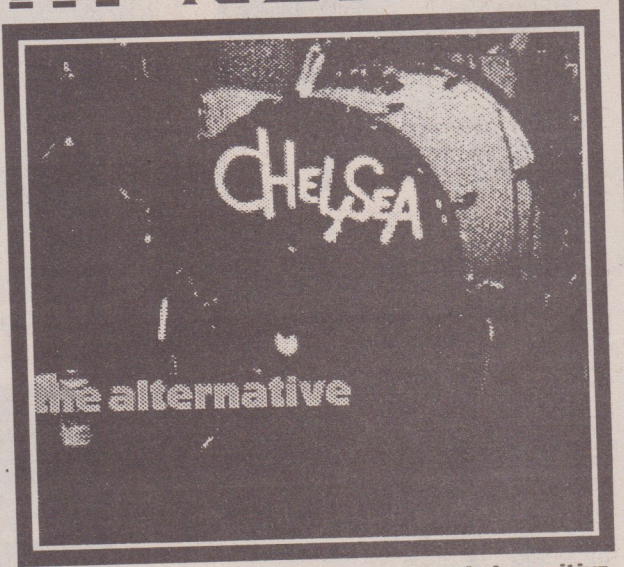

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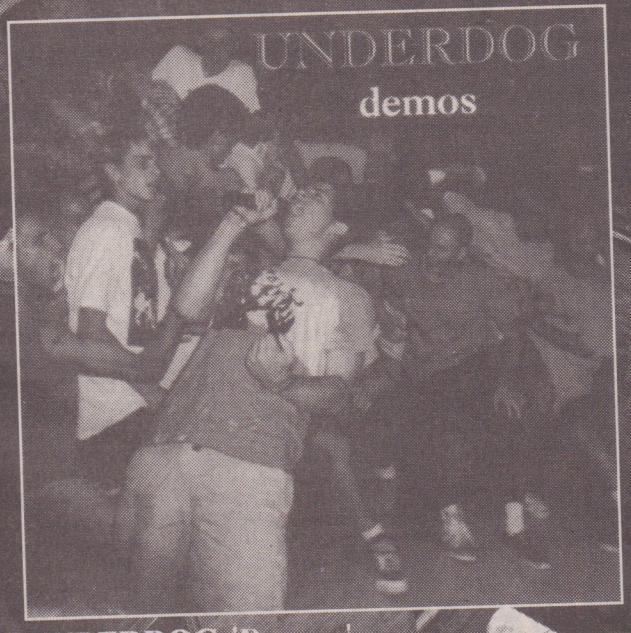

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10/12 Misoula, MT., U of Mt. (noon)
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10/15 Madison, WI., Ok's Corral
10/16 Chicago, IL., Lounge Axe
10/17 Cleveland, OH., Grog Shop
10/18 Kalamazoo, MI., Club Soda
10/19 Columbus, OH., Freak N. Pizza
10/20 Dayton, OH., Canal St. Tavern
10/22 New Jersey, TBA w/Vitapup
10/23 New York, NY., ABC No Rio
10/24 Baltimore, MD., Rev
10/25 Philadelphia, PA., Black Hole
10/26 Pittsburg, PA., Decade
10/27 Athens, OH., TBA
10/28 Huntington., WV., Gumby's
10/29 Norfolk, VA., Insect Club
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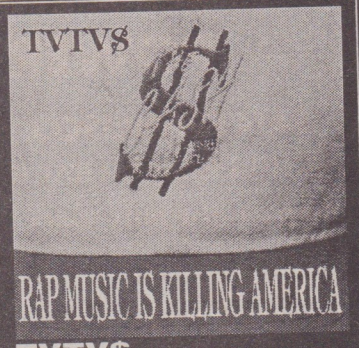
10/31 Atlanta, GA., Masquerede
11/2 Pennsacola, FL., Sluggos
11/3 New Orleans, LA., TBA
11/4 Schrieveport, LA., KSCL/Rancid Cat
11/5 Austin, TX., Emos
11/6 Ft. Worth, TX., Mad Hatters
11/7 Dallas, TX., Orbit Room
11/8 Tulsa, OK., Icon
11/9 St. Louis, MO., Cicero's
11/10 Champlain, IL., Blind Pig
11/12 Des Moines, IA., Hairy Mary's
11/13 Lawrence, KS., Hideaway
11/14 Lincoln, NB., Duffy's
11/15 Wichita, KS., Kirbys Beer School
11/16 Lubbock, TX., Kitchen
11/17 Albuquerque, NM., Golden West
11/18 Flagstaff, AZ., Lynch Collective
11/19 Las Vegas, NV., TBA
11/20 Hollywood, CA., Auditorium

DIRTCLODFIGHT

New LP/CD "Hunting Lesson" out now! New CD/CS out in March.

10/15 San Diego, CA., Triton Pub
10/16 Pasadena, CA., Toe's Tavern w/Hazel
10/22 Costa Mesa, CA. TBA w/Hazel
10/23 San Diego, CA., Casbah
10/24 Auditorium w/Hazel, Atomic 61
10/27 San Jose, CA., TBA w/Atomic 61
10/28 San Fran., CA., Bottom of the Hill
10/29 Eugene, OR., John Henry's
10/30 Seattle, WA., Off Ramp w/J. Lizard
10/31 Portland, OR., La Luna
11/1 Eugene, OR., TBA
11/2 Portland, OR., Xray
11/3 Boise, ID., Crazy Horse
11/4 Reno, NV., TBA
11/5 Sacramento, CA., TBA
11/6 Berkeley, CA., TBA
11/7 Los Angeles, CA., TBA



TVTV$

New CDEP "Rap Music Is Killing America" out now, new CD/CS "We The Sheeple" out in March!!

11/17 San Fran., CA., Covered Wagon
11/18 Eugene, OR., John Henry's
11/19 Portland, OR., La Luna
11/20 Seattle, WA., Off Ramp
11/22 Boise, ID., Crazy Horse
11/23 Misoula, MT., Connies
11/25 Minneapolis, MN., 7th St. Entry
11/26 Macado, MN., TBA
11/27 Des Moines, IA., Hairy Mary's
11/28 Beloit, WI., TBA
11/29 Chicago, IL., Lincoln Tap Room
11/30 Lexington, KY., Lynaugha's
(the rest of the tour TBA!!)

POPDEFECT are also on tour right now, but you're gonna have to check your local listings for details!

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AND

JUDY AND THE LOADIES

"The Gift of Knowledge"

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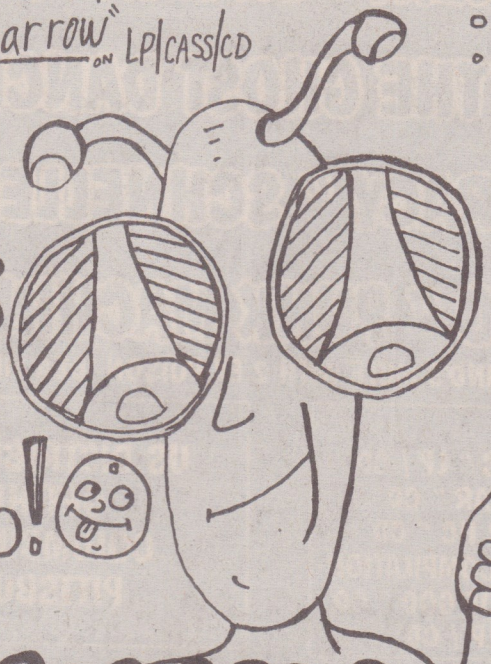

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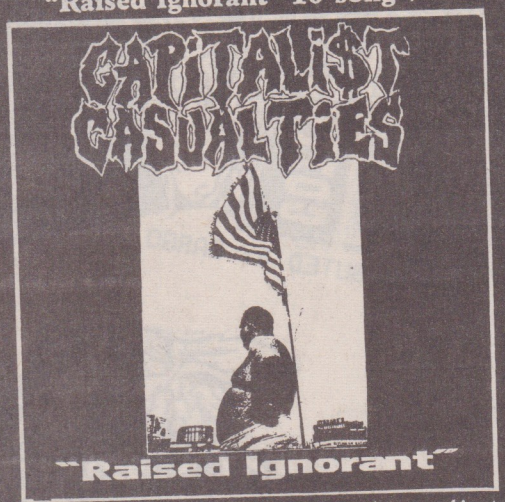

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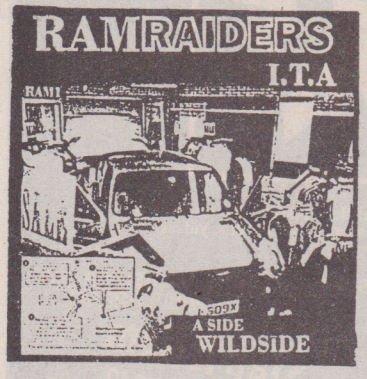

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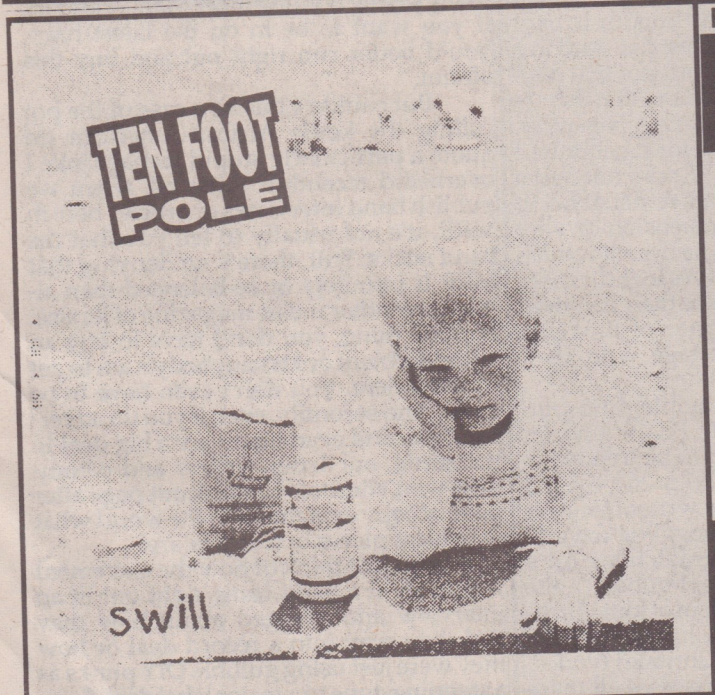

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One of the side effects of running a record label and occasionally publishing a fanzine is that your mailbox is filled with a constant stream of cultural detritus, courtesy of the marketing division whose job it is to uncover every original or creative idea emanating from the artists of the world and to as quickly as possible package, freeze-dry, shrink-wrap and otherwise turn it into shit.

If you can overlook the horrendous waste of resources - like using an 18" by 24" heavy duty package mailer to send us an 8" by 10" glossy of next week's indie rock sensation, or shipping a new age jazz fusion CD along with 38 pages of testimonials and styrofoam geegaws to every zinester who managed to slap two xeroxed pages together at some point in the last ten years - there are some benefits. Promo CDs can be turned into cash, ridiculous photos and advertising copy can be recycled into punk graphics, and cassettes can always be taped over.

In fact one of the recent highlights of my career came the other day when I had the supreme joy of turning a Bad Brains (anybody remember *those* losers?) promo cassette into a Potatomen demo. In the past few weeks alone, I've managed to cut in half the supply of unwanted tapes that has been mushrooming out of control in every unwatched corner of my room. That alone is almost justification for starting a band.

There's another variety of junk mail that I haven't found much use for yet: the glossy magazines and superfluous fluff sheets which purport to be the voice of the much and justly maligned "alternative" music scene. As any of you with a modicum of environmental consciousness knows, glossy paper is far more destructive and far more difficult to recycle than our beloved MRR-style newsprint. It's also worth noting how the intellectual content and moral probity of a magazine almost invariably declines in direct proportion to the number of glossy pages it contains.

What inspired this particular diatribe was the arrival of *Option*, a mostly mainstream music industry journal that had roots as an independent fanzine, but now sucks primarily at the tit of major label advertisers. As if being glossy from cover to cover wasn't bad enough, *Option* recently started wrapping each copy in a plastic bag, because, it pretentiously announced, "...so many of our subscribers keep each issue on file for permanent reference." And they may be right; just a stroll around the streets of my town convinces me that there is no shortage of anal retentive dufuses who think it's important to keep all their pompous drivel and blather stored on unblemished and unwrinkled pages.

Since this involuntary subscriber keeps *Option* permanently on file at the bottom of his garbage can, I'm not too sympathetic to that point of view, but I honestly couldn't think of any more appropriate use for the magazine. Until today, that is, when, laid up by a bad headache that was aggravated by the crazy lady downstairs talking to her cats and clicking her garden shears at an unbearably loud level, I started poring over the new issue and realized that, as in farming, even pure unadulterated shit can be turned into vital compost. Or in other words, the raw material for the rest of this column.

One of the remarkable qualities of *Option* is its ability to assemble so many stunningly bad writers in such a small space. And when I say bad, I don't mean incompetent; after years of reading punkzines I have an enormous tolerance for bad spelling, malignant grammar, repetitive clichés, and a general absence of original ideas. I'll gladly overlook all that stuff if the writer has a passion for what he or she is talking about, if what they're writing or publishing is clearly a labor of love or at least lust.

But you don't get into *Option* with that sort of bad writing. You have to be a lot worse. You have to be profoundly dishonest, to be willing to say anything as long as someone is willing to pay you for it, or at least to put you on the guest list. And in a way, that's the saddest part: not that people are so willing to sell out, but that they're willing to practically give themselves away. If a band signs on the major label dotted line for a million bucks, I may not agree with it, but at least I can understand it. What defies my comprehension is why people with the talent to be decent writers would prostitute themselves for little more than the opportunity to see their names in print or the dubious honor of bragging how they partied backstage with their "friends" in Nirvana.

Let me give an example: in a puff piece on chick-rocker Liz Phair, who for some reason is supposed to be trendy because she did a tribute to a 20 year-old Rolling Stones album, the writer manages to assemble three mind-boggling oxymorons (self-contained contradictions) in a single subordinate clause. I quote: "...the unapologetic intellectualism of Joni Mitchell, the romantic depth of Christine McVie, and the rock credibility of Chrissie Hynde." Supposedly Ms. Phair possesses all these qualities. And the writer means this as a compliment!!!

(For our younger readers, it's probably a good idea to explain: Joni Mitchell was an airhead floozy folk singer who your mom or grandma might like and who actually made one good record back when I was still a kid. She's about as intellectual as Sylvester Stallone. Christine McVie was one of the coked-out dingbats who sang those oh-so-deep romantic ballads for Fleetwood Mac. Chrissie Hynde led a pseudo-new wave band called the Pretenders and her "rock credibility," if any, is probably based on her habit of losing band members to drug overdoses. Her biggest accomplishment in the last ten years has been to have one of her songs used as the theme for the extremely credible and rocking Rush Limbaugh show.)

So granted I'm appalled, but how much of this is simply a difference of opinion? I mean, it may be stupid, but it's probably not immoral to call Joni Mitchell an intellectual, is it? OK, I'll be Mr. Open-Minded for a minute here. Phew, I'm worn out already. No, I think the problem is that the form of blatant hucksterism that makes up nearly every article in magazines like *Option* not only encourages shallow thinking and shabby reasoning, it virtually requires it.

Because when you come down to it, that sort of writing is really just an extended advertisement masquerading as literature. And just as you don't look to TV commercials for truth and enlightenment, you shouldn't expect to find much substance in stories about bands that for all their pompous meanderings about "malleable and protean voices" and "leading alternative rock's postpunk 90s naturalism to a captivating new pinnacle" are really saying nothing more than, "Hey kid, if you want to be in on the latest haps, you'd better run right out and buy this album."

But couldn't this be a case of the pot calling the kettle African-American (to quote a particularly stupid teenage joke I overheard recently)? After all, when we publish band interviews or articles here in MRR, it's not usually to tell you that the band sucks. Still, there's no denying that MRR is infinitely more balanced than almost any other music magazine of its size. For one thing, you don't have to buy an advertisement or kiss anybody's ass to get covered here. You don't even have to be good. And secondly, even if you do advertise here, and even if you are a big deal in the scene, our letter writers and columnists won't hesitate to crank out page after page of copy explaining to the world what worthless pieces of shit you are.

And just think of how the excrement would fly if a band came right out in an interview and bragged about how they lied their way into a record deal or how they were just using gullible DIY punks as a steppingstone to a major label deal. Sure, I know a lot of bands are doing just that, but they would never have the nerve to admit it in MRR. But in magazines like *Option*, bands can say stuff like that and worse, and the writers don't call them on it, they just lap it up as if being a "musician" or "artist" exempted you from normal standards of human decency. "Oh gosh, you wild and wacky guys, you really

killed your manager and stole his widow's life insurance so you could make your demo tape for Megalomania Records! That's just so *neat*, you know! It's like punk rock, like the kids will have their say!"

Think about onetime punks Flipper, the sleazeballs who ripped off their original DIY label and sold their souls for a few months' supply of heroin. You wouldn't know that side of the story if it weren't for MRR, because everything published about Flipper in the mainstream press was like, "Isn't it great that this classic punk band is on a 'real' (meaning major) label now?" Sure, not every writer who produced that sort of crap was straight out lying; most of them are just rewriting press releases the major labels sent out to them. But one of the more unforgivable pieces of crap turned out on Flipper was by a cheesy little hustler called Jason Fine. "I'm not going to get into Flipper's legal disputes with Subterranean," he says, dismissing that subject in one sentence and leaving two or three pages for "Buy this record" fluff. Yeah, and I could say, "I'm not going to get into Charlie Manson's legal disputes with Sharon Tate, but he sure is one great musician."

Now if someone out in New York wrote that, I could figure they didn't know any better. But Fine is local. He knows the real story. His ignorance is deliberate, and dishonest. He won't write the truth because it's more important to him to get the next writing job.

The sad thing is that at one point Jason Fine and many rock journalists like him probably genuinely wanted to be writers. They may still figure that one of these days, after they've squirreled away enough money and connections, they'll write that great novel. Unfortunately the first casualty of commercial writing is the truth, and truth is the one essential ingredient without which any aspiring writer might as well put a bullet in his or her head.

I admit I'm old-fashioned on this and related subjects. For example, I recently had a heated discussion with a younger friend about an apparently very trendy alterno-rock band called Unrest, who appeared in a television commercial for a shoe store. Now I don't know much about Unrest or their music, except that they're very popular with many of the hipsters around here. For all I know, they may be the greatest thing since sliced bread, or at least since Green Day. One thing I do know is that they're selling a lot of records, and by all indications are in a position to sell a lot more.

Now my question is: why the fuck would a band with everything going its way embarrass itself by doing singing commercials? I always thought it was well understood that musicians or actors did commercials when they were washed up, when they couldn't make it anymore as an musician or actor. Like the Ramones: sure, most of us suspected, even if we didn't want to admit it, that they were has-beens. But when they came on TV doing Budweiser commercials, that pretty much cinched it. Yeah, some bands do advertisements right from the start, but who takes them seriously? Like do you think Fugazi is going to be signing up with the Miller Rock Network anytime soon, or doing promo spots for MTV?

What surprised the hell out of me was when my friend, and lots of other people his age as well, saw nothing at all wrong with Unrest doing TV commercials. "Oh, they didn't mean anything by it, it was just a joke. They were goofing on the whole commercial process." I seem to hear that rationale a lot. Henry Rollins gave a similar explanation when asked why he agreed to be a Gap poster boy: he didn't do it for the money, it was mostly to fuck with people's heads. (For a world-class narcissist like HR, the idea of seeing his mug plastered on bus shelters across most of western civilization couldn't have hurt much either.)

So maybe I am out of date on this topic. Maybe things don't mean the same as they used to. Maybe a nod and a wink to those in the know makes everything all right. Maybe as long as you're a hipster, everything you do is automatically hip, even if the same thing would be lame, stupid, or downright immoral if done by ordinary people.

I'm reminded - stop me if you've heard this one before - of a story I read in a biography of the Grateful Dead. If you want to know what I was doing with a biography of the Grateful Dead, I found it in Dave MDC's room, so it must be all right. Anyway, one of the band members is telling how when they first were getting big and had just played Madison Square Garden in New York. After the show they got taken in limousines to a luxury hotel, snorting coke and swilling champagne all the way.

"And when I looked around and saw us sitting in these posh hotel rooms, smoking big cigars, with beautiful blondes waiting on our every need, I knew the revolution was over, and we had won!" he said, or something along those lines. The more mean-spirited might point out that the only thing won was the Grateful Dead's right to act like a bunch of obnoxious drunk businessmen at a convention, but maybe you see what I'm getting at: because the Dead identified themselves so closely with the revolutionary counterculture of the 60s, they somehow got to thinking that anything they did was revolutionary. Sell 20 million records for Warner Brothers, buy multi-million dollar estates in the suburbs, sit around shooting heroin and cocaine year after year, whatever, it's revolutionary because *we're* revolutionary.

OK, it's easy for us to laugh at that because the idea of the Grateful Dead as anything more than slightly lovable dinosaurs (Barney-rock?) is ridiculous. But it's not so obvious when the same thing happens in punk rock, because we don't have the critical distance. If it's our friends or even our own band who's suddenly a big deal, we're not so ready to say, "Wait a minute, how is this any different from the same old rock and roll business that punk was supposed to take us away from?"

But there's an even more subtle idea at work here: the whole devaluing of meaning, of making everything into a clever joke or an ironically raised eyebrow. Anybody who speaks out too strongly about an issue these days risks being branded as "PC" or "self-righteous" or, worst of all, "too serious." It's supposed to be built into our understanding of daily life that nothing really means what it appears to mean. Nothing means anything at all, in fact, except for what we decide to make it mean, but ask me five minutes from now and it will probably all have changed again.

That viewpoint is the essence of postmodernism, and while it's useful knowing about it for purposes of navigating our way through the shifting currents and uncertain interfaces of these end-of-the-millennium times, I don't think it does one good to believe too much of the hype. If something was sleazy or dishonest ten or a hundred or a thousand years ago, it probably still is, and if people's character or morality need to be more flexible these days, they can still be bent way past the breaking point.

So is it sleazy or dishonest to do singing commercials, or to deal with major corporations, or to mass-produce punk rock culture for purposes of selling it on a large scale? I don't always know where to draw exact boundaries; I do know that there are boundaries that have to be drawn, at least for myself. The hard part is that there are no simple rules or formulas for deciding. I don't want to be in television commercials, I don't want to be on a major label, and I doubt that my opinion will change on those things. Does that mean it's wrong for anyone else to do those things? Obviously not. At least I don't think so.

On the other hand, I don't think it's right to rob or cheat or kill or rape, and when it comes to that sort of stuff, I don't have any hesitation about saying it's wrong for everyone. Most of you would probably agree.

So there's a big difference between robbing and killing, etc., and doing Budweiser commercials; you don't need me to point that out. But the question I leave you with, since I don't have any easy answers either, is when does something become serious enough to take a really harsh stand on it? Some punks picketed a Green Day show because Green Day signed to a major label. While I don't like the idea of major labels, in any given town on any given day there must be a thousand greater crimes against humanity taking place unprotested and unnoticed. Where do you draw the line? When do you reach the point when

you can't keep quiet anymore?

I guess for some people major labels or singing commercials might mark that point; but then what about racism and poverty and world hunger and the destruction of the environment? Every single one of those problems would still be with us if no band ever signed to a major label and the punk scene stayed DIY until eternity. On the other hand, you could devote your life to any one of those causes, from ending racism to preventing bands from signing to major labels, and never make a noticeable dent in it. Looked at in that light, it gets harder to blame people for not caring, for reducing everything to a bitterly ironic joke.

And yet, while a sense of humor is essential to survival, I don't most of us are prepared to think of life as a total joke. We may cop that attitude, and even convince ourselves of it at times, but no matter how things seem to be constantly spinning out of control, no matter how meaningless all our efforts, no matter how the world laughs every time we try to do anything the least bit serious, I think at the heart of things every one of us would have to admit we're still searching, desperately in many cases, for something to believe in.

I just bought a math book the other day, it's your basic college level algebra book. There's nothing too exciting or impressive about this book, but I like math, and I haven't taken a math class that I actually paid attention to in seven or eight years. In it's own way, math makes sense to me (unlike boys), there's a rhyme and a reason to math; no matter what, if you wade through it long enough you always come up with the answer or solution. If you try to wade through anything much deeper than a mud puddle with a man about all that you're going to get is a headache and that sick to your stomach feeling that generally is the predecessor to vomiting. Needless to say, I've been spending countless hours moaning and groaning over things like quadratic equations and functions. I tell you my high school attempts at algebra were fairly rotten, and geometry the so-called "philosophical math" was out and out abysmal. I never understood that stuff, now I figure hey I know how to figure square footage, and that's good enough for me. A2 + B2 = C2, planes, theorems - pshaw, who needs 'em, that's my theory. In my own bitter little way this is how I see it, women are rational numbers, men are not. By Pythagreon's theorem I swear that if you were to define the sexes by math equations, it would look something like this:

Women: ***Multiply and simplify this equation:***

$$\frac{2y2 + 6y = 4}{y2 - 1}$$

Men: ***A speeding bullet train pulls out of Sacramento at 7:45 am at 300mph. At the same time a slow moving steam engine pulls out of Fresno at 7:45 am moving at 130 mph. At what point in the San Fernando Valley will they meet up causing a head on collision killing most of the passengers and at least five of the crew?***

A.) I don't know.
B.) I don't care.
c.) How is this information even slightly important to my life, and outside of this stupid column, how on earth will I ever apply it to my life?
d.) All of the above.

At this point I suspect most of you are thinking one of the following things: Little Lali got herself burnt by some boy. This sexist bitch is just being spiteful towards men. Or, There's enough crap in this zine already, what's your point? Nope none of the above ladies and germs, I happen to like men. In fact, you might say that some of my best friends are men. (heh heh) I'm just being silly, and truth be known, I am actually getting a trifle sick of a lot of men right now. I swear I don't understand this, it must be because I've seen the Dwarves twice, but all these men I know have been telling me their long list of criticisms about feminism. Perhaps they've mistaken me for one of those people who thinks Camille Paglia is the brightest and sharpest thing since Ginsu knives. (If only her books came with a radish rosette maker, I might like her more.) Please understand this, I'm not hardline about feminism, but do not corner me for an hour to tell me how women who play the role of victim is self-serving, and non-productive, or how that if we women stopped bleating about our so-called problems, people i.e. men, would take us more seriously. Not only do I not care about what most men think about feminism, I'm getting more tempted each and every day to pop one of these guys in the nose.

I was at Epicenter recently, and I was talking to one of the MRR staffers about a Pandoras single upon which one of EZ's female workers had written that she thought it was another example of the objectification of women to sell a product. Anyway our staffer was pissed, he said that no one at Epicenter has any taste in music, and when I tried to explain why the woman might have been offended, this guy told me that "objectification" is bullshit. He said that men are visualized in an equally heinous way by our society, and that the beauty image portrayed on the record's sleeve, are just a fad. After all he reasoned, ideal standards have always existed for women, as an example in the 50's were the round, voluptuous superheroine. I said that I thought that was perfectly reasonable fashion is fashion, but a buxom 50's bombshell is a far more accurate, well somewhat more accurate portrayal of how most women actually look. It's this 90's waif trend that is costing women their lives, I said that I had read statistics which said that the rates for anorexia and bulimia are making this drastic upswing especially with young girls in the ten to twelve age bracket. If that's the price that females are paying to fit in with anyone's beauty ideal, then that sickens me, and I'd like to think most other reasonable people. I also mentioned that a lot of us who are women and work at Epicenter have to deal with all kinds of harassment, and we like to think, and maybe it's naive, that Epicenter can be a safe place for us. Ideally I'd like to think that Epicenter is a place where I can walk around wearing what I want, saying what I want, not hearing crap about my body, in what way someone wants to fuck me, or worse fearing that I'm going to be pulled into some dark corner and be raped. All of a sudden another MRR staffer who was in the room pipes up with "Oh get off it Lali, you're not that good looking." I was floored, I seriously wanted to slink off to the bathroom and cry. I was reduced from the fairly self-confident twenty three year old I try to pass myself off as, to a chubby, gawky four-eyed geek of fourteen who no one liked, and no boy would ever consider asking on a date. Talk about having all the wind knocked out of me, the best I could mange was a weak "Fuck you", and try to keep the embarrassment off of my face. The whole argument went rapidly downhill at this point, as did the rest of my night. I think If I ever see this person again that I'll be demanding as serious apology.

Actually let's talk about those ten little words shall we? All right. maybe it was an off the cuff, smart alecky remark which I took too seriously. However when that joke was followed by this guy asking me if I seriously thought that women with "big noses and fat asses" were messed with as frequently as "pretty" women, all the humor was lost to me. What I heard at that point was unless I'm some drop dead gorgeous woman, everything I say is invalidated by the fact that I'm a dog. I guess that it is true, in order to get anywhere in this world, including tormented on the street, it's looks that count and nothing more. I suppose that every woman who doesn't look like a toothpick sporting cantaloupes on it's chest is either a liar, or over estimating her own attractiveness when she complains of being harassed or even worse, assaulted. Now maybe I am mak-

ing some gross generalizations here, but that's how this man's comment made me feel. I was pissed, my feelings were hurt, and more importantly I felt like a lot of the self-esteem I've tried to gain was wiped away. I am paranoid about the way I look, there are definitely days when I don't want to leave the house because I feel like I must look like something you scrape up off the bottom of your shoe. I can't help it, I sometimes even take those "How To Win Men By Rubbing Glitter On Your Boobs" articles seriously. I've fallen for the beauty myth hard as my piles of clothes, and countless tubes of lipstick will attest. I still see myself as this fat little girl, in coke bottle glasses, and who can't find any friends or any place to fit in. It's stupid and I need to learn how to deal with my own insecurities. The thing is that I'm smart enough to recognize that, and how to at least intellectually get over it. For women who don't see what their problem is or what caused it, comments like the one I'm talking about, can be a real killer.

My last grippe of the month; Men and Riot Grrls. Now admittedly I'm not into the whole thing myself, it's got it's good points, and it's bad as well. I also don't require that sort of support network in my life, but a lot of young women do, and if Riot Grrl gives them the strength to stand up for themselves, who am I to complain? Here's the crux of the problem ,men who whine, mope and make unnecessary attacks on something that really shouldn't concern them in the first place. What are you all made nervous by, the fact that some of these grrls would rather correspond with each other, make music, do zines, hang out, or god forbid fuck each other rather than you? Scared that for the first time in your life that all women's lives may not revolve around you, or that your girlfriend might wake up one morning and realize that you are not the center of her universe? Why is it that ninety-five percent of the anti-Riot Grrl jokes or letters come from men? Why is it that when women aren't into Riot Grrl they're content to leave it at that, where men insist on dashing off endless letters to various fanzines? Really guys, all your accusations of Riot Grrl being, separatist, a bad fashion statement, boy phobic, and how not all white, male, middle class hets are oppressors is boring. Just keep writing letters hyper-analyzing straight edge or something equally tantalizing. I honestly think that your time would be much better spent. Okay?

Well I've been an all around harpy this time, and I mean every bitchy word of it, dammit. Thanks to all of the neat women I've become better friends with through Epicenter, Blacklist, and EWOK, as they say, you all are da shit. Life is good, someone please give me a job I have a puppy to snuggle, and contrary to what I've said here, I really do think that boys are simply spiffy by me. The End.

I sit here in the MRR castle. I type on a computer... er... Macintosh— using only one hand (the reason later). I've got a head full of anecdotes, tour tales, morals, lessons to be taught and learned. Being a temporary cripple, the MRR staff attends me, ready to peel my grapes and help me navigate the difficulties of one handed bathroom activity.

I've just finished another disastrous ARTLESS tour. Over $700 lost, fucked over, miscalculated, screwed. There were heroes though, a lot more than in Europe.

Before I start the tour saga, I wanna talk about an epiphanous moment. A flash of insight that illuminates the valleys and dark corners of existential living.

We're in Norfolk, Virginia. I ask, as I often do, "Are there any feminists in the audience?"

A solidly built young woman, with a face pretty as a little boy's, raises her hand.

"I am, " she says, "but I'm not a fucking Riot Grrl!"

"What kind of Riot Grrl are you then?" I ask her.

She turns red.

As if that redness were God's glow, I suddenly see the fallacy, the fakery. RIOT GRRRLS are feminists for punks. Some are good, some aren't. That's what I thought about *all* feminism. I used to think there were good feminists and bad feminists. Lots of girls have it right: whoring, fantasy, freedom, consensual anything, porn. They know the right answers. They think the right thoughts. BUT, they call themselves *feminists*. Why?

Porn star Veronica Vera says, "Why should we let Andrea Dworken and Gloria Steinem take over that word? We won't let the creeps have it. It's like *queer*. We want to reclaim it."

Robin Bird, Camille Paglia, Suzy Bright, Annie Sprinkle; dozens of cool females call themselves feminists. Why not let them have some influence?

Yo, buckaroos, it's too late. It's time to ditch feminism lock, stock, kit and caboodle. Chuck it. Throw it to the hyenas at *Ms.* or *Off Our Backs*. The word is cursed with evil historical baggage. It was from the beginning. It's time to dump it.

Ever since feminism pussed out from the oozing boil of prohibitionism, it has been a puritanical, fanatical, narrow-minded and sexist movement. Imagine any other gender calling a movement after itself. Imagine calling myself a "maleist" and then trying to explain that all I meant was I wanted equality.

The essence of sexism is to choose, judge, hire, organize, socialize, on the basis of what lies between your legs. Sexism is the essence of feminism.

It's not something to rehabilitate or be reclaimed by civil libertarians, anymore than The Ku Klux Klan should be reclaimed by integrationists. It's a destructive evil philosophy. Born in Christian intolerance, nurtured by body-hating prudes, now resting amongst the other identity politics.

Let's pick a new name: people-ism, equalism. I don't care. But throw feminism back to the dogs. Let 'em piss on it.

OK, back to the tour. Maybe if I can't make money off this band, I can sell the tour diaries for use as a Jerry Lewis movie.

Let's start in New York. We're playing a show on Long Island tomorrow. It'll bring in a hundred bucks or so. (Actually we wind up with $20— an omen.) We'll use it to print t-shirts. The night before, we have a rehearsal in our $18-an-hour space. Otto has driven more that a hundred miles to get here. He's back in the band after a six year leave. He has to learn some of the new songs.

Gavin calls the rehearsal space. He left his wallet on the front seat of his car. His sister took the car to drive to a *DURAN DURAN* concert. Gavin has no money to come to the last rehearsal. He claims there's not a soul for miles who would lend him $10. What a lunkhead! I'm angrier than a Riot Grrl at a *Mentors* show. I call to tell him that the tour is off.

"I've been a rock for you for ten years!" says Gavin.

"Then crumble!" I yell before hanging up the phone and telling the rest of the band to fuck off.

They beg, cajole, convince me to go on.

"Gavin's got the van! We can finally tour with our own equipment" drummer Evans pleads.

"Come on Mykel," says Otto, "I've been off the road for six years now. This is my chance to make some money and see the country."

I give in. Evans calls Gavin to tell him the tour's still on. We're supposed to leave in ten days. Three days later, the van breaks down. The engine seizes because there was no oil in it. Repair cost: $1200.

"I've got a friend with a van, " says Otto. "I think I can buy it for $500."

I briefly consider the extra $500 cash advance on my 19.5% interest MasterCard. Briefly, because the van turns out to be unairconditioned— with an exhaust leak that goes directly into the back— where half of us would be staying. We don't buy it. Otto has a pick-up truck. That's only enough for two of us and some equipment.

In a panic, I put an ad in the paper: *Tour with a Rock Band! We'll pay your gas and food. Accommodations provided.* Two days before we're to leave comes the only call.

"Hi, my name's Garrison." The guy

says with a voice like a LITE-FM disc jockey, "I'm going to the West Coast with a pal of mine— we've got a Jeep Cherokee."

Garrison is an unemployed Elvis impersonator. He's in the process of ditching his wife and two kids to make his fortune in Los Angles. His friend, Andy, is a Queens ambulance driver who wants to be an actor. To call Andy dumb would be like calling GG Allin *currently mildly incapacitated.*

(In Los Angeles, Andy gets lost when we asked him to meet us by driving East on Sunset Boulevard. Immediately, he heads West. Six hours later, he phones.

"I know where I'm going!" he insists. "I grew up in the city. East means towards the ocean. It did in New York, geography doesn't change.")

Otto and Gavin get in the truck. Evans and I get into the back of the jeep. Before we leave Manhattan, Garrison and Andy roll down the windows. A pretty Puerto Rican girl walks by, obviously in a hurry.

"Yo baby!" Garrison says, rubbing between his legs. "I got something here for you."

The girl ignores him.

"Whatsamatter, you a dyke?" he says. She turns and sticks out her tongue.

"Wow!" says Garrison, "I bet she's got a bush on her like the jungles of Brazil."

Andy leans over, draping an arm around Garrison's shoulder.

"But she want's me." He says.

We have to travel 8000 miles with these guys. On a tour booked by Johnny Puke— who found GG Allin's body— in his own apartment. Six of us, along with equipment, a pick-up truck, luggage, ARTLESS records, xeroxed copies of *The Artless Hymnal*, and anything else I can bring along to hustle on the road.

For those who've had the misfortune of never being at an ARTLESS show, I should explain that The *Hymnal* is a booklet with our song lyrics. It also has some questions to ask— and not ask the band. (Examples: **Don't** ask *Do you skate?* or *Is it true that short people are short all over?* **Do** ask *Can I buy you a beer?* or *What sort of things do you like to do in bed?*)

We're in Huntington, West Virginia, more than 12 hours from New York. Completely out of way from the rest of the tour. The next night we have to backtrack another 8 hours to Baltimore. Typical.

We open for a band called *Groovezilla*. The place is packed. We have only a $125 guarantee, but figure since it's so crowded— and we came so far out of our way— the promoter might throw us a few extra dollars.

"This isn't your crowd!" yells the promoter, a big pacing man with a full beard. "I put you guys on the bill as a favor to Johnny. This is Groovezilla's crowd!"

He struts back and forth running his fingers through his hair. It's as if our request for some of the spare door money were a request for his spare testicle. Finally, he throws us $17 and hustles us out of the place. He turns out to be one of the best promoters on the trip.

Not that *everything* went wrong.

After a well-attended show at Emos in Austin, a pretty brunette comes up to me with one of our hymnals in her hand. Her name is Susan, she says. She can't get along with anybody in school because they won't let her say what she wants. She the rebel. Then she reads from the hymnal.

What do you like to do in bed? she asks.

"Wait right here," I tell her, "I just have to say good-bye to the rest of the band."

Before I know it, I'm off in a BMW being driven by an attractive girl named Susan. We drive down the city streets of Austin.... Then onto the highway... then off the highway... then into the suburbs.

"Er... where are we going?" I ask.

"We're going to my house." She says, "It's not too much further now, my mom doesn't like living right in the city."

"Your mom?"

"Sure," she says, pulling in front of a big house on a suburban street. "Here we are. You better let me go in first, though. I wanna make sure that mom's boyfriend isn't cleaning his gun on the kitchen table."

The cloth on the front of my pants slackens where it had been pulled tight. I limpen with fear.

Susan comes back with an all clear in a few minutes and we tip-toe up into the suburban house. Her bedroom is upstairs. Sis is next door. Mom and boyfriend are downstairs. We pass them snoring peacefully.

Once we get to her bedroom. Susan takes out a pad of yellow post-it notes. On one she writes:

I'M TIRED

On another she writes: ***I got home late last night.***

On the third: ***Don't bother me until 11:30.***

Then she opens her door, pastes them on the outside, and closes the door. It seems a bit skimpy on the security angle, but she assures me it'll be ok. Upstairs in her bedroom are a bunch of stuffed animals, some pictures of bands like *The Red Hot Chili Peppers*, some old issues of *Spin* and a fine queen-size mattress directly on the floor. I don't head for the old issues of *Spin*.

As we take off each others clothes she tells me that she just graduated from high school. She plans to go to college if she can get into the journalism program. Then the talking stops.

Wow! The Texas education system should be a national model. This girl knows a whole lot. She's a little tiger— with lots of talent. We did it all. I discovered that one advantage of being seventeen(?) is that you smell more like Summer's Eve than Winter's Tuna.

Naturally enough, we leave little red marks over each other's bodies. Unnaturally enough, I leave a large black smudge across her forehead. It's still a mystery.

Another problem is the condom. I know it was there when I went in. But when I come out, Little Peter stands there unsheathed. I'm startled. Too late, I suddenly realize that *Whoops* is not the most intelligent remark to make immediately after having withdrawn from a stranger's vagina.

I fish around a bit and find what I'm looking for. Fortunately unholed, it corals what needs to be corralled.

The next morning, mom and sis talk in the hallway. Mom wants to clean Susan's room. Susan slips out the bedroom door. Voices get louder. All I need is for mom to burst in and find me standing there in my black bikini briefs.

I stand on the mattress to get a grip on the windowsill. Hoisting myself up, I look out—directly at the tops of some large trees. I'm at least thirty feet off the ground. Tarzan, I'm not. Nope, I just got to be brave. I've got to dress. Get my toothbrush and slink down the hallway, like a man.

Susan, it turns out, is cool. Besides being a fun nookie companion, she's smart. She's a callipygian who doesn't fit in with her schoolmates— AND she knows how to get her mom out of the house. What a saintess!

By the time I get the nerve to peep out, mom and her boyfriend have left. They went truck shopping. Dr. Gazork! After breakfast, Susan drives me back into town. I meet up with the rest of the band and we head for the next show.

A blond girl with Chinese tattoos on her forehead welcomes us to the Catal Huyuk in Houston. The news is not good. We're competing with *Anthrax*, *White Zombie* and a free show with *The Supersuckers*. It's one of those nights where we couldn't expect any more that three people and their dogs. We get what we expect.

Still, the club happily pays our guarantee, gives us money for food and fruit to take on the road. The pretty girl with the Chinese tats serves me my first smart-drug cocktail. It's some bitter-tasting stuff mixed into frozen strawberry goop. I don't feel any different after I drinking it. It sure doesn't make us any smarter, because we continued the tour.

We miss a show in Chico, because Andy and Elvis decide to ditch us in Los Angeles. They have a conscience attack and come back. But it's too late for the Chico show.

So we're off to Reno. Elvis and Andy leave to find the local Karaoke bar. They figured they can win some money by being champion singers. On the way, we sat through hours of Neil Sedaka practice sessions.

While the entertainers are out, we play one of our best, most fun shows in Bob's Basement in Reno. That crowd buys more t-shirts and records than anyplace else. After the show, we leave with Bob and his band for the famous California city

of pleasure, Fresno. This will be a great show. $200 guaranteed, home of *Capital Punishment*, and a promoter who offered his house for us to stay afterwards.

Nate, the promoter there gave Bob directions. We pull into town following those directions.

You've heard other complaints about sleazebag clubs and promoters. Guys who promise money, but don't deliver. Jerks who disappear. Scumbags who don't keep bargains. Assholes, hucksters and charlatans of all sorts of evil colors and genders. Somebody should keep a database on all these guys. We need a list. No more playing for 'em. Cross 'em off the tour route. Get rid of 'em.

I've written before about the need for at least minimal guarantees ($200 at worst), and accommodations for traveling bands. In how many other jobs can you spend dozens of hours working, commuting, doing all kinds of work-related things, and end up with less money than you started with?

Besides insuring that the band gets paid, guarantees force the promoter to actually promote. If you take a percentage of the door, then the promoter always gets something, even if he sits home sucking his bong. BUT, if he's risking some bucks, he's gonna make sure enough folks show up to save his ATM card.

To start things off, Nate's directions are wrong. Andy, being borderline retarded and therefore convinced of his genius, refuses to ask the locals. We drive miles beyond where we're supposed to before he finally stops to check with someone. Angry, Andy turns the jeep around yelling at me.

"It's all your fault," he says, "Why didn't you ask someone?"

I'm pleased to find out we're playing in a church. Unfortunately, there's no Jesus nailed above the stage, but the hall looks pretty big.

The problem: nobody is there.

"I put up dozens of posters." says Nate, "I guess you guys don't draw."

Draw shmaw. You could get a hundred guys to watch someone pull out nose-hairs— with the right publicity. Look at the crap that fills those college kid bars. If you say it's a big deal, people will believe it is! How do you think Hitler promoted the Third Reich? Nazis shmatzis, it was all promotion. Is Nate saying we're less popular than the Gestapo?

At the evening's end, Otto asks Nate for our guarantee. Otto is a big guy. Over 200 pounds. He deals with the money. Nate takes thirty nine dollars out of his pocket.

"We had a $200 guarantee!" says Otto.

Nate turns his pockets inside out. "That's all I got, dude. I had to pay for the rental of the place. Fifty dollars, they took it right out of your pocket. I'm not going to the cash machine."

"*They* took it out of our pockets?" asks Otto in bold italics.

"Bye," he continues, getting into his car. "If you need a place to stay call me. I'll be home in half an hour."

Wanting to avoid the creep, we wait an hour to find other places to stay. We don't. When we call him we get an obnoxious answering machine, reading from a beer label.

I nominate Nate as first member in MRR's *Hall of Shame*. It's time that traveling bands had a central directory of screwers and slimy turds. I suggested the idea to Uncle Timmy. I hope he takes me up on it. If you're fucked over, screwed, bullied, unpaid, canceled or shanghaied, you could write to the *Hall of Shame*. Of course, MRR should contact the accused for their version. Then print 'em right there. Face to face, and let the public judge.

It cost us more in gas to get to Fresno than Nate paid us. He told our pal Bob (word-for-word), "It'll be no problem making the guarantee."

OK Nate, your turn. Let's see you weasel your way out of that one, you weasel.

The last two shows are at Gilman Street in Berkeley. The first is a homocore show with our pals in *Pansy Division* and *The Parasites*. The turnout is lousy. Again, we find ourself competing with another popular band. This time it's *Artless*. That's right. Saturday night we play for money. Sunday night we play a benefit.

Marian from *The Insaints* was fist-fucked on stage a while back. That and public pissing got her in big trouble from the local twat cops. The DA threatened big fines and a jail sentence. The city wanted to shut down the club itself. Sunday is a benefit for her defense. *Bo, The Diesel Queens, Rancid* and *Artless*. That's where our fans will be.

At Sunday's show, a tall oriental guy in gymshorts and a t-shirt, carries a cat-o-nine tails into the club. He talks to me before we go on stage. His name is Charles. He knows me from from the Bisexual computer network, where I'm loved and respected as much as I am within these pages. He's there with Liz, another bi-member. They invite me to a "play party" after the show. I tell him I love parties.

I have some great plans for Sunday's show. Adrienne, from *Spitboy*, will jump on stage while I'm singing *Beer is Better Than Girls Are*. She'll grab the microphone and start singing *Cucumbers are Better Than Boys Are*. That'll shake 'em up!

As it turns out, *'em* are not the ones who're shaken up. I am.

It starts pretty early in the set. We're doing *The Joy of Anal Sex*. Marian, who had been dancing in front of me with a banana, jumps on stage. She throws me to the ground and squats over me. I struggle as she gets ready to loosen a golden shower. I buck up from the hips, forcing her off me with a straining push of my right arm. I feel a muscle pull at the wrist.

"I have a pussy!" she shouts at me after I avoid getting sprayed. "but you *are* a pussy!"

I thought pissing was against the rules here. But she tried. (Later she would succeed. During *The Diesel Queens* set. They get a young audience member to "volunteer." Then whoosh! I heard that he was annoyed, but felt better when Tim assured him that he'd be "part of punk rock history.")

A few songs later comes *Beer is better than girls are. WHAM!* Shouldered aside. *SMASH!* I'm on the floor. Adrienne is singing. I'm lying there in a pile, my right arm curled under me in a funny position.

After Adrienne finishes, I struggle to get up to finish the set. At the edge of the stage is Chicken John, Biafra, and a bunch of guys I don't know. It doesn't matter whether or not I know them. What matters is that they have rope and duct tape— and a chair.

Chicken sets the chair on the stage. Then he, Biafra and the bunch of strangers, lift me up, tie me to the chair, tape my mouth shut and put a *Sissies* sticker over the tape.

"OK," says Chicken, "Now for the chance you've been waiting for..." In his hand, he's got a large yellow styrofoam sword. He holds it menacingly in the air.

"Since this is a benefit," he continues, "you can buy a chance to conk Mykel Board on the head for $1. It's for a good cause. Tax deductible."

There are lots of takers.

A bang on the head for a fist fuck doesn't seem to be too much of a price. I go along with it, being the good-natured sort I am. But a simple head bang is not what the dollar payers want.

WHACK! Square in the face. I wince at the pain. BAM! Right in the nose, I feel it turn purple. I struggle to free myself. Charles jumps on stage with his whip over his head.

"Can I whip him?" he asks.

Chicken John nods his consent.

A tall blond boy with a crewcut yells. "Can we spit on him."

"Sure," says Chicken. "You can do whatever you want. He's tied up."

Before long I'm not only bruised, but covered in dripping loogies. I'm mad— especially at Chicken and the first spitter.

"What?" says Chicken, looking at the slow progress. "Come on, everybody on stage!"

The crowd rushes. I'm a *Hustler* magazine unintentionally left on the floor at a feminist convention. They surge over me, tearing, clawing, scratching. The chair tips backwards catching my twice smashed wrist. I kick out straight in the air. My boot catches an attractive young man on the side of his nose. Otto jumps in. He throws the crowd helter-skelter off the edge of the stage. Somehow, in the melee, I manage to free myself.

I go right for Chicken John's chin. *BLAM!* Then I go after the kid who cast the

first hocker. This is gonna hurt you more than it hurts me. BANG! Right in the kisser. Something cracks inside my hand. Both of us scream in pain.

My hand throbs as I fight my way outside. Charles and Liz spirit me off to dinner. After Mexican food, (I haven't stopped farting since I got west of the Mississippi), we return to Gilman. I hear that Marian has pissed. I missed it. Tim is yelling at her.

"You not only jeopardized yourself," he says, "you also jeopardized the club. We could've been closed down."

Miriam says that people came to support her— that includes her actions and performances. She would let them down if she weren't true to herself, following those actions. Tim says that she's agreed to the rules so she should abide by them.

She then explains that she's aware of the rules, but thinks they're bad rules. She feels that she should be free to follow her conscience if she's prepared to pay the consequences. There were no consequences. [*Note: There were actually no* ***immediate legal*** *consequences. Marian wants to make it clear that there were psychological consequences— especially in her relationship with Tim. Tim also tells me that legal consequences are not always known immediately.*]

By this time, I'm anxious to get to the sex party with Charles and Liz, so I don't butt into the conversation. I stay just long enough to get two donations—one of twenty dollars and one of $80. A nice start, especially since it's supposed to be a benefit for someone else.

Tim gathers the bands around him to discuss how much money they think they should get from the door.

"It's a benefit." says *Bo.* "We don't need any money."

"We're ok," says *Rancid*, "Keep the money for Marian's defense."

"Give it all to the defense fund." say *The Diesel Queens.*

"We'll take a hundred bucks." I tell him.

I give the money to the rest of the band. They drive off, back to New York. It's on to the party for me. Charles's BMW pulls up in front of an expensive mansion in a deserted part of town. We walk in together, through what looks like a rich person's well-stocked library. A huge naked woman sits at a computer. Thick rings pierce her nipples.

"Welcome," she says, handing Charles a rose. "This is for the room monitors. You'll relieve Jan upstairs." She pulls out some official looking forms. "Sign these and come on in." she says.

The light's too dim to actually read anything, so I sign the form and walk on to the next room. In the back of the room is a string of couches. On one side a cooler filled with Diet Coke and apple juice sits on a table in back. A lot of overweight people converse. On one side of the room stands a sawhorse with hand-cuffs attached to the legs.

"I didn't know you were an official here," I tell Charles. "What kind of party is this anyway?"

By the time he answers he's naked except for a bright pink Samurai type loin cloth.

"It's an S&M computer-nerd science fiction party" he tells me. "There's a Sci-Fi convention in town, so we asked the ones who had computers and were into S&M to come to this party."

I survey the room. If you don't know, computer nerds look a lot like zine editors. They're over-weight with long scraggly hair, whiny voices and the personality of Albert Gore. To see these guys stretched out, beaten up, splayed, sandpapered, whipped, hot waxed, is certainly surreal—if not erotic.

This guy built like the Michelin Man comes up to me. "Did you hear the story about the world processing satellite that tried to ...."

Yikes! S&M computer nerd jokes! Save me! I excuse myself and quickly go to another room.

There, a few people are dressed up like cats or old *KISS*. Other costumes come mostly from Science Fiction characters, I think. Liz introduces me to catboy. He's wears baggy black clothes and lipstick with little cat whiskers painted on his cheeks.

Upstairs Charles monitors two bearded guys. One is tied to a bed, blindfolded. The other has an ice cube in a pair of tongs. He slides it over the first guy's body, making him twitch like he's been stabbed. Charles rests his hand on my shoulder and bends toward my ear. I jump.

"Mykel," he whispers. "There are too many rules here. Rules against sex, touching genitals, penetration. They're awful. They should be broken."

Two huge girls come in the room. One is the quivering mountain of derma who had been at the computer downstairs. Her friend is not quite as large, but she would be a tight fit if packed into a refrigerator shipping crate.

The girls lay on a mattress. Charles kneels in front of them. He puts on a pair of latex gloves. A bottle of something clear and viscous stands nearby.. He applies it to the outside of the latex gloves.

The girls now lie next to each other, side by side, face up. I sit on the floor, directly in front of them. From my position, it looks like twin Igloos with grizzly fur around the entrances.. Before long, Charles's gloved hands enter those doors. First a finger, then two, then four, then up to the wrist. The girl on the right starts squealing.

"If you squeal and jiggle around like that, I'll never get any farther." says Charles.

The girls laugh. I marvel at my lack of anatomical knowledge. Farther? Where else is there to go? Coincidental with the fisting, I notice my own hand and wrist is starting to throb in pain. It's now swollen to about twice it's original size.

I'm distracted from my pain by a chubby man with a beard. He's been watching the double fisting. Now he says, "I've got to speak to someone about this."

Charles now pumps one right one left. I'm anxious to explore a little more, and then return when the trouble starts. One of my life's many joys is watching trouble without actually being involved in it.

Downstairs, Liz has the cat boy tied to a machine with lots of ropes and pipes in it. She turns a crank and his arms raise up. She's nice to him as she stretches his limbs out of their sockets.

"Is that all right?" She asks. "Are you comfortable?"

Here's this guy. Completely naked, his wrists attached to chains, raised over his head. He's ready to be whipped raw, and she asks him if he's comfortable. He nods yes.

She takes out a white whip and steps in back of him.

Elsewhere in the room a chubette has loops of rope pulled between her breasts and wrapped separately around each one. Pulled tight, the constricted breasts turn purple at the tips. The man tightens the ropes. He stops frequently to make sure it's all homey and smiley faced. Ah, San Francisco S&M— torture with a smiley face. I pull my chair to the front of cat boy, keeping an eye on his ample-but-dangling endowment.

Liz starts stroking the whip up and down his back. First tickling, then with some stronger action. Welts begin to raise. Every few seconds Liz stops and asks him, "Are you all right? You want something to drink?"

She's so nice to him that the whipping might as well be a tea serving.. I check his equipment. Still pointing floorward. I don't get it? It's not mean. It's not erotic. Why? Ah well, different strokes, I guess. I'm tolerant.

Speaking of different folks, Charles has joined us. He tells me that the folks at the party "were going to throw me out, but didn't."

"I told them I was aware of the rules, but think they're bad rules." He continued, "I should be free to act according to my conscience if I'm prepared to pay the consequences." There are no consequences.

As for me, the next day my wrist was swollen to twice its original size. At the hospital, the doctor says that the "x-rays are negative, but you might have a hidden fracture. We'll treat it as if it were broken."

They tape me to a plastic splint and give me instructions. "Keep it taped up. If it hurts worse during the next few days, you'd better come back. That means there's something *really* wrong."

"Yeah, thanks," I say.

So here I am at the Macintosh. One-handedly typing, the only one to bear the

consequences. They're not even *my* consequences! It's funny how things work out.
ENDNOTES:
—> I should talk about a few other stops on the tour. *The Somber Reptile* in Atlanta was a complete washout. Unlimited beer and fifteen dollars for the band— yum yum! Folks from the other bands got another fifteen together for us—leaving them with a minus for the night. Ten points for those guys! (Write in! I forgot your names!) Still, it was not a pleasant evening for us.
—> One of the most exciting shows of the tour was in D'Iberville Mississippi. The hall was an old mobile home. Lee, who ran the show, lives with his folks in the next mobile home. Dad owns a buncha homes and let's Lee use one. We play with a local one or two. It's a small space but the crowd's friendly and a fuck of a lot o' fun. Lee's dad hangs around to make sure nothing goes wrong after the show. He even helps Otto fix the truck.

There's a $150 guarantee for this one. Lee and his pals come up with ninety. Lee's Dad takes over the negotiations.

"A promise is a promise," he says. "I'll send you a check tomorrow. Just tell me where you want it to go." I give the MRR address.

"It'll be there when you get there," says the man.

I like these folks.. They're so generous (Dad made the kids sleep in the living room so we could have their beds.), that I was sure the money would be waiting for me. It wasn't. Still, I want to believe. Maybe they lost the address. By the time this column sees print I'll be back in NYC. The address there, as usual, is ***PO Box 137, Prince Street Station, New York NY 10012.***

LAST MINUTE NOTE: *THE CHECK CAME! I knew I could tell fine folks when I saw them! They even through in an extra $15. (Lee— and dad— you've got a t-shirt each coming!) Advice to touring bands:* ***These guys are super! Play in D'Iberville!***
—> Another show worth mentioning was Hollywood. We played at the famous *Hong Kong Cafe*— upstairs in a Chinese Restaurant in the middle of Chinatown. As happened many times, Johnny Puke gave us the promoters address as the club address.

We spent hours driving through suburban towns only to find that the club was miles away. Before we left for the tour, I sent out a bunch of cards with the dates and cities where we were to play. The card said "Hong Kong Cafe, El Monte, California.

The Hong Kong Cafe is in Los Angeles. The promoter lives in El Monte. Someplace in El Monte, scores of ARTLESS fans wandered the streets looking for the show. The club promoters said they put up hundreds of flyers. We checked the weekly papers: *Various musical acts* it said. Even the free pages. No listing. Not a word in print. Three people showed up.

"Guarantee?" says the promoter," Let's come to some sort of understanding. Johnny promised us you would draw..." At least the promoter paid the hall rental out of his own money. (Unlike the Fresno Fiasco.)
—> *Thanks dept.* It's too tough to thank all the folks who helped us along the way. The SKREWDRIVER skinheads in West Virginia were great, as were Donna and Todd in Maryland, Bob C in Reno, the band who gave us the goat-fucking tape in New Orleans, Don in Houston, Tim in SF, Julien in LA, and a buncha folks who *won't* be pissed that I didn't mention them. They're too cool. Thanks for your help. I may not remember your names, but your hospitality still gives me a hard-on.
—>*Whoops dept:* Donny the Punk called me, annoyed at a column where I had written that he appeared "sporting a new herpes sore on his lip." He assured me that it wasn't a herpes sore, but some sort of noncontagious ulcer-related non-infection. I thought *all* cold-sores were herpes simplex—as opposed to herpes complex which you get you-know-where. I guess not.

Donny, by the way, has again proved his talents as a fist magnet. He was beaten up in front of THE CONTINENTAL at a *MADBALL* show. Doctors fear he may loose the vision in his left eye. When I last talked to him, he was pretty depressed. Your letters would help. Write to him: Donny The Punk 3147 Broadway #12A, New York NY 10027.
—> *Future Goddesses dept:* Charles, the fist-fucker, along with Tom Jennings, invited me to this queer zine party at *The Komotion*. The zines were OK, but the wonder of the evening was a lesbo-band, *The Buck-Toothed Varmits.* Kinda rockabilly, with slightly too much sensitivity. (A liability inherent in San Francisco, I'm afraid.) They are such great musicians and so much fun you'll forget about the other stuff. The lead singer/drummer had me fixing my pants all night. You can write to them and send money for a demo tape: 1336 McAllister St, San Francisco CA 94115. Tell 'em I sent ya.
—>*Important information dept:* Books like *Book your Own Fuckin' Life* and other guides to clubs are leaving off one bit of important information. Club shitters! Most clubs have toilets with unlocking doors— or no doors at all. The ones you *can* get into are sprayed with shit all over the seat. They smell worse than a crusty squat! Let's hear about clubs where you can take a decent dump— in private.
—> *A new game:* Gavin pointed out that both **Tom Waits** and **Dave Diktor** have names that are actually sentences. I know a guitar player in New York whose name is **Will Dial** which, if you think of it as a command, is also a sentence. I'm in the process of collecting these things, so send a postcard to me of your favorite person (famous ones preferred) who is also a sentence. I don't want obvious fakes or name changes. My address is somewhere up above.
—>*Consequences come late dept:* Word is that Gilman Street has banned both *The Diesel Queens* and "Any band that Marian is in" from playing there. The club did not, however, refuse the $800 paid to it after her benefit show. (They took more than WE did!) ARTLESS loved playing there. I hope we can do it again, but they are getting a bit conservative.
—>*A new section:* Tim says he's considering my call for a regular ***Bad Guys*** section to inform folks about clubs, promoters, distributors and others who screw them over. He's in the process of finding someone to take on the job. For an example of the kinds of things that will be included, take a look at the last letter in front of this issue. As for me— it's time for this *bad guy* to say so long, buckaroos.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

Wow, after more than two years of writing columns, I finally generate a little response in the letters section. It seems that all I have to do to inspire people to write is talk about penis size.

By the way, kids, I never said that all men must have huge penises to be real men. In fact, too big is scary. At any rate, almost every man is just plain average, and that's cool.

Anyway, it's my day off - and my column is one day over-due. I always come in at the last minute and write whatever comes to mind at the last minute. Personally, I think most of my columns are crap. I rarely write about anything real, anything that matters to me. Consequently, I probably come off like some kind of ding-a-ling who spends all her time fucking, shopping, and watching Star Trek. I try to be humorous, or at least keep things silly, because if I actually sat down and really thought about what I feel, I'd get mad. Nobody listens to angry women - they think we sound like nags or something. Maybe I've just been conditioned to keep my anger quiet. It's not nice to lose your temper. You'll never get invited to parties and the boys won't want to dance with you.

A few weeks ago, somebody said something truly horrendous at a gathering of my friends. He said this when I was very tired and irritated with just about everything that had gone on for the past eight hours. I'd been grinding my teeth and thinking I'd probably better just go home for some time by this point. I really wish I had gone home, because when this guy popped off at me, I lost my mind. I threw him on the floor and started kicking him as hard as I could. I was screaming and kicking and cussing him out. The only thing

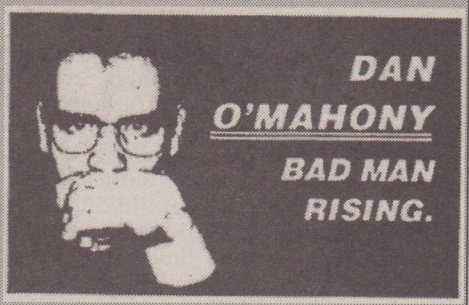
that stopped me was the fact that he wasn't defending himself. It made me realize that if he'd jumped up I'd have backed off, and in that light, kicking him seemed a cowardly thing to do. When I stopped, shame flooded me, and I ran into the bathroom to cry. I was shaking for hours after that. I don't think I'd ever done anything quite like that before. All my friends said he deserved to be kicked, but I still felt rotten. That's why I don't like to get angry.

Well, today I got angry when I read an article about Serbians raping Muslim women in Bosnia before killing them. They're videotaping the rapes and televising them. That scared the shit out of me. I guess I've become pretty numb to human tragedy in general. If someone machine-gunned a playground full of children, I'd probably just go "Gee, that's fucked up" and go on with my life. The Holocaust in Germany was horribly upsetting to me when I learned about it as a kid. It's hard to imagine anything like the concentration camps existing - the systematic and cruel manner by which millions were killed. Everyone wonders how the people who witnessed the agony and death could have let it happen - could have participated in it. I don't know how they did, but they did. I have come to accept that as part of human nature. It saddens and disgusts me to learn just what kind of animal we are, but it's the truth and I have to live with it. I also have to live with the fact that some people delight in torturing and raping one another on the individual level. I hate it, but I have no choice but to acknowledge it as part of what we are. I can believe and even sort of understand how a person can mow down multitudes of innocent civilians. It would be so impersonal and in the midst of all the killing going on, not particularly shocking. "Nice", "normal" people do this sort of thing all the time. They're just following orders, the people they kill are the enemy, they're strangers, they look different or speak a foreign language and eat strange food. They're not people as the murderer has learned to view people. I guess I would do the same thing if I were given the right impetus to do so.

But to be sexually excited during this? To have a fucking *orgasm*, for Christ's sake? Rape has always been a part of war. After you kill your enemy's sons you take his land, burn his home and rape his women. Even American soldiers have done this - during the Vietnam war there was some controversy when it came to the public's knowledge for the first time via the media. The military tried to hush it up, tried to sweep it out of sight - but now we knew that even our own men were capable of raping innocent civilian women before torturing them to death. Not all the men participated in this of course, but even those who didn't did nothing to interfere. It was understood and accepted that battle sometimes included rape. I learned about this when I read Susan Brownmiller's book "Against Our Will; Men, Women, and Rape." It came as a shock to me and disgusted me greatly. Another example of something awful about us that I had to ingest. (I couldn't *digest* it.)

What is different about the same thing going on in Bosnia? Perhaps it's the large scale on which it's happening. The women are herded into stadiums by the armies under the official orders of their leaders whereas in Vietnam the soldiers acted individually or at least without the direct orders of the commanding officers. It's *official*, and part of the battle strategy of Serbian troops. If the women aren't killed, they are often detained for several months in order to ensure that they bear any children that may result from the rapes. This is done to further humiliate the Moslem women, for whom illegitimacy is a terrible disgrace. And, as I said before, the rapes are televised in order to terrorize the Moslems - like a public lynching in which the bodies are left on display for a week so that the victims can be used as an example.

Rape I can believe; genocide, I can also believe. But I have never before had to try to comprehend such a combination of the two. It's as if every bad impulse of humanity had been put together in such a way as to make me horribly ashamed to be human.



PART ONE.

About three months ago I decided to quit. I was reviewing records by bands I would never in a million years buy and scrambling for subject matter "worthy of Maximum Rock n'Roll" to provide a focus for my monthly column. I'd write pale and shit based diatribes against whatever punk-rockedly digestible villainy du jour in the hopes that I might remain attached to the passionate, idealistic, and savagely self-motivated action figure I had seen myself as in the past.

More often than not the only columns which brought me any joy however were those designed to interrupt the otherwise stoic flow of rarely humorous, often pointless, and always over simplified political and sociopolitical observations, motivations, and masturbations wandering blindly from cover to cover in this , the most impressively organized, rigidly supervised and openly scrutinized misrepresentation of music's truly primal energy ever manifested.

It was fun for me to have sex with a mythical combination of the woman I'd reluctantly stopped seeing after nearly a year, Sarah Zimmerman, and Janine Turner right here in the pages of MRR. Kids, there's no finer amphetamine than a month long chorus of "What the fuck?" to keep you smiling when everything around you smells like shit on sourdough.

I spent the next month's space rattling off self-righteous one liners designed to amuse my room mates at the expense of Haight and Telegraph's passion puppet population.

I was quite proned and ready to spend the month after that rattling my conservative hometown cronies with a drooling, lusty rant about my growing preoccupation with beautiful young boys when something inside me said it was time to go.

I felt like a member of an answer society who'd plum run out of answers and become more comfortable with questions. Every time I'd sit down to write and play wisdom writer it would occur to me that I am never satisfied with 10 minute edification, that when I have a political quandary I can read as many as 10 or 12 books on the one subject (race relations, sexual role playing etc.) and still feel under-educated. It feels a bit self-congratulating to ramble about anything other than punk rock or one's personal life in this limited space and expect it to stick.

The solution it seemed (to this question of how to remain relevant but not ridiculous) would be 1 of 2 things...

1.)To limit my writings to passionate observations of very specific points, inspiring little vignettes of personal but somehow political or "punk rock relevant" experience not designed to give much more than support or a sense of communion to those who'd experienced the same thing or brief insight to someone who'd never so much as considered the issue at hand on real or relatable terms, or...

2.)To get the fuck out, to cease to even pretend that "punk rock relevance" held any serious importance to me or my writing at all. To wash my hands of what Martin has appropriately tagged a "society of cops" obsessed with with critiquing and correcting one another's behavior. It occurred to me that nothing unhealthy would come from writing myself out of the rumor mill and taking up my task in private. Flee the fuck and be fucked, talk and be talked about, self congratulatory incest society of name dropping, bed hopping, dixie cup deep self-affirmation disguised as rock based political activism that is Maximum Rock'n Roll and Epicenter about 80% of the time (just ask it's own staff outside one another's earshot) and do my own fucking thing. Write about rock and rape, racism and really bad sex, sixteen years of anonymity and a whole shitload of isolation/alienation-ism in pages and in songs that were obsessed about and answering to an audience addressed by me and not an institution I'd become inaccu-

rately and opportunistically linked to...

YEAH RIGHT.

All praise is due to the honorable Elijah Yohannon.

PART TWO.

Today it goes to weights. After 4 months of calisthenics, an endless stretch of miles pounded out morning after morning in the U.C. stadium and on the bay at the Emeryville marina, after what seems like a million push-ups, today it turns ugly. Today I switch it into high gear and prepare this thing for confrontation. I'm 25 pounds south of where I stood in the spring, let's see who's standing on these soles at Christmas.

A thousand and one comments about how much weight you've lost do not make a bit of difference. You know what it is that you see in the mirror. You know that at least another 2 inches could come off around the waist, the lower back, the "love handles". You know that only the top 4 sections of your abdomen have been blocking out at all and that the bottom sections are just hanging out behind that loose ball of flesh collecting at your belly button and saying, "Hey...fuck you!".

Put the fucking weights in motion. Snap that chest out of the twisted 14 year old flatness and put your shoulders through the walls. Make your arms an ideal photo opportunity and make that back scream for big bad ink.

"Sad Man" on the run?

You do what you've got to do.

"Do a little dance, forget about the love, blow doors tonight!"

PART THREE.

Dearest Gene,

Enclosed are two of the most important literary accomplishments of this or any other century. Never before has anyone so fittingly encapsulated the universal desire in all human beings to be more like you and I truly are. I trust that you will do your duty (I'd suggest "Lono" first as you are already quite familiar with "Vegas" and really shouldn't involve yourself in a written version of baptism by fire, Thompson is an angry God and you should save the worst for last.), enjoy.

In other news...a very attractive young Frenchman put the serious fucking moves on me yesterday at Rasputin's. He took me by the wrists (this savage bastard had the softest hands) and turned my forearms up,

"Are these for real? Are they tattoos?"

"Yeah, I've got quite a few."

With real verve and enthusiasm he asks if he can see them. As I pull up my sleeve he immediately runs his palm across my shoulder and over the NO FOR AN ANSWER logo at the top of my arm. I let my sleeve fall back down, he doesn't remove his hand. The way I see it "Di Mitri" here has his hand inside my shirt.

"It's so weird, they're so smooth."

"Er. um...gobble, gobble..." I stammer, mutter, burp, pass blood.

I enjoyed the shit out of that bastard and wish he would have stayed forever. Guys make me happy but never sad. I guess that's the glory in looking but not touching. I remain divine, predatorial, unable to be reached.

(Let's file that last trip with the kids in BLACKSPOT, Orange County could use a good mental blowjob from someone with ownership experience. "Oh the humanity."

Anyway, back to the issue at hand . After my little interlude with Pierre the Confident at Rasputin's, I'm having dinner with my friends Dave and Leigh Anne (you remember her, the gorgeous Phillipino/Irish woman with some intangible 14 year oldism which robs her of a good 8 or 9 years aging) a Cha' am over on Shattuck when Dave takes it upon himself to inform me that the guy on the far side of the table next to us has taken quite an interest in me.

"He thinks you're the shit!"

I glance,

Fuck him, who's his boy friend? The man is a god. Tall, thin but not skinny, very European, very boyish, with skin soft enough to be served as a dessert topping, a mouth that looks like a joyous meal unto itself and sandy blonde hair that has just enough trouble staying out of his face to let me know he's got that "problem" exactly where he wants it.

I imagine this man and his uncovered skin against me. That simple dry sliding, hard flesh against hard flesh. I imagine my lips on his and his on me. Oh the sounds this sweet young thing must have inside him. The boyish squeak that comes from the sudden slip of hand around holy ground. Say hello to someone who sees the things you see. Accept an offering, sense a slow approach, enjoy an oral rhythm. Do that horizontal dance, send the spine sharp against itself. Slide your hand across yourself, taste it and understand. Shudder as I see it pass. You are so fucking beautiful...

Bad Man Merchandising is no longer available at 1411 W. Covell Blvd. in Davis. Furthermore the "G.O.P." and "FETAL LIFE" t-shirt designs are no longer in print. All B.M.M. and Dan O'Mahony correspondence can now be sent to 2411 Durant Ave., No.7, Berkeley, CA 94704.

Take Care.

LOVE IS FUCKED! LOVE IS FUCKED! LOVE IS FUCKED! There! I feel better now!

After the last week of beating myself up over the breakup of my 7 year relationship, I decided that love affairs arn't supposed to last that long anyway.....Let's face it, the only thing that lasts 7 years is bad luck, bad credit and drunk driving records. The good thing though is that you get to find out what it's like to be a single 90's kindda gal on the go——— and if week number 1 is any indication, I'm in big trouble!

DAY 1: I decide I'm the lowest scum on earth not to mention the ugliest.

DAY 2: I decide HE'S the lowest scum on earth not to mention the ugliest.

DAY 3: I decide the world is made of scum and ugliness and I'm in it. Well, at least I'm getting a little more practical in my perpetual angst.....

DAY 4: I decide that after eating cold mashed potatoes and oranges for 4 days straight, it's time for the biggest event of the week: Food Shopping! I get out of the house, go to the bank.....oh my god I'm really putting myself out on a limb here..... I've managed to get 1 whole block from my bedroom now!!!!! It's an exciting day alright. I sense this is the start of something big.

DAY 5: I run out of clean socks. Hey, that's because all my socks are at HIS HOUSE! One thing I seem to have plenty of though is underwear (a sure sign the relationship was doomed!), in fact, as I go through this clothes bag that he just dropped off I find that there is a pair of size fucking 5 woman's underwear in here that arn't mine! OK, so the week isn't taking that turn for the better I was expecting..... I can handle it . Let's see, should I kill him in his sleep or just misfile his record collection? Hmmmmm..... I ponder this till I fall asleep.....

DAY 6 (1:am): I decide that humans only need about 2 hours of sleep a night to survive. Actually, I'm sort of getting used to functioning on this level—It's a cheap high. I wonder how many hours of missed sleep it takes before your eyes start to go and they fire me from my job for not being able to read the computer. I turn on the message machine. "YOU HAVE NO MESSAGES" it cheerily tells me. I decide all message machines are full of shit and have never worked properly anyway.

DAY 6 (9:pm) I decide I don't need food, sleep or men; all I really need is a warm tube of lubricated goo and thou. OK, I've deluded myself a little here ——it doesn't work— and I walk to the Haight and find the 1st unsuspecting prey ——a tall 20 yr old, with a Motorhead jacket on, playing pinball. He's cute, he's a rocker, HE"S GOT HIS OWN APARTMENT, but most of all he's got a dick!!!!! So, after about 5 gallons of tequila and 40 cigarettes later, I'm going "what am I doing here??? I don't wantta be here at all —this guy is a fucking geek——I'm not letting him fuck me, I don't care how desperate I am.... So in the middle of about our 8th card game of the

night I tell this guy that I'm not the kindda girl he thinks I am even if I've just drank every bit of alcohol in his house and smoked his last cigarette which I promised I would leave for him.... well shit, at the time I didn't need it dammit!!! Anyway, I end up catching a cab home and watching some stupid paid advertisement television show on some new anti rape devise that disarms your attacker through scrambling neurons in his brain.....

DAY 7: Hungover and depressed, I call a shrink and tell her I gotta see her NOW—I'm stressing bigtime. She tells me "You have to feel your pain." Hey, I've got with the program on that one Doc, don't cha worry one bit! I decide that shrinks are overpaid.

DAY 8: My roommate tries to cheer me up by "introducing me" to one of his construction buddies at work who wants to meet me. What is it with me and construction workers, anyway????? I can't seem to get away from these guys .... I guess it's cause blue collars are fucking hot, that's why! Aw oh, I'm getting miserable again..... Time to blast some music .....There I feel a little better .....that did the trick .....OK.....I'm back again.....Anyway I find out on further questioning now that this guy, though a nice enough chap, is pretty much of an airhead..... EAT, FUCK, WORK, DRINK, DRINK, FUCK, WORK, EAT, FUCK, EAT, DRINK, FUCK..... Gee though he sounds like a lotta fun, I think I'll pass on this one, OK?

DAY 9: A phone call at last!!! My girlfriend asks me if I've just dropped off the planet or what, and berates me for not keeping in touch.....I agree to a movie with her and some friends, not knowing it's a Robert Mapplethorpe short interspaced with other films about —you guessed it— —SEX! So we're in the theatre with all these other people and I'm getting hot all over. .....In short, I'm horny and miserable, not a good combo! By the end of the 2nd hour, I'm covered in sweat and convinced if I don't have sex right this minute I'm gonna go tackle the panhandler standing outside.....I remember my friend telling me the films were over and let's go eat and me telling her "I gotta dry off first".

DAY 10: Well, now I have to think of a happy ending, but I think I'll have to wait for next month for that one. In the meantime, I'm cranking up my tunes loud and fast and they remind me that, hey, life isn't really so bad, but LOVE IS FUCKED!

The past seven and a half years of vegetarian life have been good ones for me. I feel generally healthy, and this good feeling is supported by the fact that no animals are being killed so that I have to eat.

It is very rare for me to get an urge for meat. Sometimes I pick up some of those "fake" meats, made of vegetable protein and whatnot, and it seems to do the trick. That "Stripples" bacon stuff is probably the best. They even use food coloring, so that there's fake fat! Gotta love it.

But then, it just happened. I knew that I needed to eat some fried chicken. Don't ask me why or how, but I just totally needed it.

Mind you, this is coming from someone who doesn't even wear leather and checks every package for animal fats and gelatin. It seemed to be a serious urge.

So I did it. Me and Steve went into whatever fried chicken place there was in his neighborhood, and I said "Let's get a 15 piece. That should be enough for us."

The first bite was bizarre. I couldn't do it. I wanted to, yet I didn't want to at the same time. It was surreal. Seconds passed, and I almost felt like I couldn't do it. But I did it. I ate 4 pieces straight. The rest went into the fridge, and I ate 7 pieces the next day, over breakfast and lunch.

For that day. I felt like an animal. Like I could chew and tear. Like I wanted MEAT, dammit, and I fucking got it and I fucking ate it. There was a sense of power involved, a feeling of supremacy and arrogance, of being the hunter eating his prey.

So it's over. That was the day, which could perhaps be called a vacation of sorts. A vacation from my principles. A day in which I allowed my rationale for existing along my present path to be tested. The beauty is, then, that the test was passed, and the urge is gone. Whatever that whim was, it's satiated, and the next 7 and a half years can begin.

There is a movement to bring to Missouri the same Amendment that was passed in Colorado. There is also a movement forming against this. There is nothing that you can take for granted. There is nothing that is obvious.

When ABC-No-Rio shows first started. I remember us all laughing about how someday in the future we'd remember the "days of '89". We parodied all the rhetoric common at the time about how things used to be so much better in rhe good ole days, how the kids today just don't understand and whatnot.

Funny thing is though, people are pining for those days. People do miss that era. Funnier srill is thar now I can be counted as one among those people. Those were good times for me, times when I still cared about "the scene" and hardcore and all that. Times when I was really involved and saw lots of bands and hung out, etc, etc.

But funniest of all. perhaps. or perhaps the most ironic, is that I even miss GO!, the band that I was in that broke up 2 years ago. Not enough to want to do a reunion, of course, but just enough where I can actually play the records and think that they're pretty good. I never really played them before. People would say that they liked us. but I didn't know why. Now I see that we really weren't that bad.

I guess the truth of the matter is that you need to be removed from a situation to let it all sink in and to be able to fully appreciate what you have. Unfortunately, by that point, the situation has probably already passed you by.

I'll be repressing some GO! records soon. Not for nostalgia's value, and not because I'm somehow trying to hold onto the past, but because I rhink they're good records and I hate virtually all of them being out of print.

But, no. I'm Iying. The records mean more to me than that. They represent a time that has passed for me. A time that I sometimes miss.

Someone who meant a lot to me recently died of cancer, after a seven year battle. and so ofren my thoughts nowadays are rather down. I've come to the realization, that with this the first meanillgful person for me whom I've known to die in my lifetime, I don't have a clue how to grieve. It's... interesting. Maybe intriguing.

Yet at the same time, this week I'm going to a commitment ceremony for two lesbians in the area, and that's the first time I've ever been to a "wedding" type event between homosexuals. And I don't have a *thingto* wear. Where's RuPaul when I need her?

And finally, the last fragment in this pastiche deals with the passage of time.

Recently, a child here celebrated her first birthday. At the party I realized that her mother was the first woman who I had ever seen huge and nude when I came here last year. A~the first time I had ever seen anyone breastfeeding. And now there is another baby girl, almost 4 months old, and a woman who is 5 months pregnant.

Time in this sense has gone beyond the concepts of "week" or "month", perhaps even beyond "season", and has been natalized. Time, it seems, can be *percieved* as opposed to *col4nted*, considered in terms of events and growth, not necessarily logically segmented. What a nice way to think about things! Fuck!

And that ties it all together. Living, growing, dying, percieving, holding on to what's slowly slipping away, yearning for a better existence, fighting to stay alive and stay sane in the face of utter frustration, hopelessness and hopefillness merging and becoming nothing.

No *answers.*
No *questions.*
Nothing.

I sit at my window and stare at the playground behind my row of houses. Only two hours ago an elderly woman from the block next to mine committed suicide at this playground. She just walked out of her house, rope in her hand, walked to the playground, climbed up the monkeybars, tied the rope to a bar, put a noose around her neck and jumped. Just like that. She really did it. The police came and told the rather large crowd to disperse. Goddamn vultures. "Hey look honey, there's an old lady hanging from the monkeybars, go get the kids". Everyone wanted to see her, to know all the grisly details. No one wanted to know why she did it. No one seemed to wonder if they could have done anything to prevent this needless tragedy. Oh, but everyone was interested in seeing her feet dangling underneath the blanket thrown over her lifeless body. I wanted to tell her that I was interested in why she did it, and I wished that I had taken more time to get to know her. Perhaps I could have helped her. To me, she was a human being. To the vultures outside my window, she was a mere spectacle, something to gawk at.

That night I didn't sleep much. I wondered if I would ever find myself wanting to end my life. People wondered why she did it. I think I know. She was an older, ethnic woman in a society built for young, white men. She lived alone and therefore had no one to love and, in turn, no one loved her. In short, she didn't fit into our society. I, like many other people involved in the punk scene, often feel like I don't fit in either. I know I am not cut out for what most would consider a "normal" life. I have known depression at times for not fitting the image of your stereotypical teenager. I have known older people, people involved in punk rock, who, because of their inability to fit into society, took their own life. Is this my fate? I know that I have no place in society as we know it. But that doesn't mean that I should just roll over and say, "Well, I don't fit in, might as well just die." Fuck that. I may be involved in punk rock but I am first and foremost a human being, and I think that I read somewhere that in this oh-so-wonderful country of ours that this fact entitles me to life, liberty, and the pursuit of happiness. I want to be happy. Perhaps it doesn't sound very "punk", but all I really want out of life is to be happy. Now that may sound very selfish, but in reality it isn't. As long as someone else is unhappy, I will never be fully happy. Therefore, I will work to cure the ills of our society in order for everyone to be able to enjoy their existence. That may sound like over-simplified utilitarianism or it may even sound a little naive, but I don't really care. Sorry I'm not as jaded as some of you "Old-Schoolers". The fact that you don't fit into mainstream society doesn't sentence you to a life of unhappiness. Learn to find happiness in creating your own culture, your own society. We, as punks, have to realize that our lives are as important as anyone else's. Now this may sound like a stupid thing to have to say, but I have met some punks who have been put down so many times that they have begun to believe that they really are lower forms of life. We need to realize that we are not alone in our struggle. Go out of your way to be nice to people at shows. Introduce yourself. Start a conversation. Communicate. And when you or someone else in the punk community releases a record or a zine of high quality, commend that person and take pride in the fact that you are part of a scene that helped to inspire that person. These may sound like minute things, but speaking from experience they really help. Our imput into culture must be seen as valid, at least in our own eyes. Our lives and our struggles are important. And if you don't like the society in which you live, do whatever it takes to change it. Do what it takes to make yourself happy, to make yourself feel like a valuable human being. That concludes what I fear many will dismiss as a bullshit self-esteem article. I hope you don't see it that way. I just don't want to see another person hanging behind my house.

This month I want to make a few final remarks about the subjects of scientific method and rape prevalence. These are complex issues which cannot possibly be dealt with in such a condensed forum, so I intend only to discuss a couple of important points brought up in Mr. Harrington's article this issue. Despite superficial appearances, it turns out that he and I actually agree on many fundamental points. We seem to agree, for example, that fundamentalism in any form is a bad thing. In my opinion, it is not so much particular attitudes that are problematic, but the fanatical certainty with which people hold those attitudes—regardless of their specific content—that constitutes the real danger. This is true not only of those who stubbornly maintain unscientific or anti-scientific attitudes, such as the fundamentalist Christians who literally accept the Biblical account of how God created the world, but also of the "irrational rationalists" who have tried to turn science itself into a new religion by rejecting **a priori** any idea that doesn't fall within the current boundaries of scientific knowledge or cannot be explained by extrapolating from such knowledge. An excellent example of such "scientific fundamentalism" is provided by the Committee for the Scientific Investigation of Claims of the Paranormal (CSICOP), publishers of the journal **Skeptical Inquirer**. This is an organization of professional skeptics, primarily establishment scientists, which devotes itself to debunking reports of "paranormal" phenomena such as ESP, UFOs, the Loch Ness monster, etc. Please don't misunderstand me. I believe that the overwhelming majority of the claims about alleged paranormal activity are spurious, if not downright ridiculous, and I tend to agree with the conclusions of the CSICOP people 99% of the time. But their underlying attitude is, alas, a disturbingly fundamentalist one, in the sense that they initiate their investigations without an open mind and carry them out with the absolute certainty that the phenomena they are investigating will turn out to be bogus. As British occult writer Colin Wilson once cleverly quipped, "I wish I could be as sure of anything as Martin Gardner [head of CSICOP] is of everything". Such a closed-minded approach to empirical research is the antithesis of the true scientific spirit, which ideally should be driven by genuine and intense curiosity. After all, if one is certain of the outcome or the results beforehand, what is the point of even conducting an investigation? For a more substantial and entertaining attack on scientific fundamentalism, I urge everyone to have a look at Robert Anton Wilson's brilliant and playful book, **The New Inquisition**. Unfortunately, it can only be found in the "paranormal" or "New Age" section of certain bookstores, mainly because it is too eclectic to fit neatly into any of the standard subject categories.

However, I must take issue with some of what Mr. Harrington said about science. First, following Rauch, he argues that the process of liberal science ensures that "truth" will emerge and that erroneous ideas will be discarded. Yet as Thomas Kuhn has illustrated, it would appear that the dominant scientific paradigms of a given era are first formulated and then maintained for a variety of complicated reasons, many of which have little to do with having demonstrated their scientific validity via the standard "testing of hypotheses" method. Neither Mr. Harrington nor myself would suggest that these imperfections warrant the abandonment of the scientific method, which has proven its general validity in a million ways, but I believe that they do at least force one to be considerably less sanguine about the in-

herent value of specific scientific claims. I am, as Mr. Harrington has divined, particularly skeptical about the value of statistics. This in part derives from the anti-quantitative bias characteristic of that vanishing breed of historians (like myself) who employ "traditional" qualitative methods, not to mention the fact that I have a deep-seated personal phobia about math. But my objections are more substantial than this. In the broadest sense, there are two contrasting views about the value of the "social sciences". The first maintains that the methods appropriate for investigating the physical sciences can be applied, with some modifications, to the study of human beings. The second holds that there are fundamental differences between the investigation of inanimate substances and the investigation of human behavior, and that human subjectivity and emotions ultimately confound all efforts to establish definitive laws of cause-and-effect in the social sphere. I am a firm proponent of the latter view. In my opinion, the motivations of every single individual are so complex that one can never be certain precisely how he or she will react or exactly why he or she took a certain action. If it is not possible to attain any degree of apodictic certainty about individual motivations and behavior, how could it be possible to do so for larger collectivities? The best one can hope to do is accurately reflect the ambiguity and complexity of human events, which is precisely what I aim to do as a historian. I'll leave the creation of simplistic and reductionistic "scientific" models of human behavior to the social scientists.

As for statistical methods, I think that they only have real value when they are used to analyze things that are **countable**. In fields such as demographics and economics, for example, there is no doubt that statistical analysis can yield useful information. But whenever researchers attach arbitrary numerical values to things as intangible as human motives, and then proceed to start crunching numbers, I am convinced that their results will be both unscientific and utterly useless from a practical point of view. In short, statistics are incapable of helping us understand most of the truly significant events in human history. To say, then, as Mr. Harrington does, that "[w]ithout statistics to prove one theory over another we would need some type of authority, like the philosopher king, to tell us what is right", is to vastly overrate the importance of statistics and greatly exaggerate the areas of research within which their use can be fruitful. This same remark also suggests—God forbid!—that these are our only two alternatives. If that were true, one would have to assume that entire disciplines (such as history) had made very little contribution to our knowledge of mankind, something which is clearly not the case.

Finally, when Mr. Harrington suggests that anyone who continues to defy current scientific consensus is **necessarily** displaying fundamentalist thinking, I cannot agree. At one time, for example, scientific consensus held that the sun revolved around the earth. Following Mr. Harrington's logic, one would have to conclude that the small handful of maverick scientists who were convinced that the earth revolved around the sun were exhibiting fundamentalist thinking. It turned out, of course, that the latter were right. The point is that the scientific consensus at any given point in time is continually being challenged, often for foolish or fundamentalist reasons, but also for some valid reasons, as Mr. Harrington is himself aware. Were this not the case, science would never progress. To argue that all those who are critical of aspects of the current scientific consensus are fundamentalists is to display "scientific fundamentalism" of the sort noted above. Since what is accepted as scientifically valid today may be disproven tomorrow, it is unwise for anyone to attach themselves slavishly to the current consensus.

Despite our philosophical and methodological differences, Mr. Harrington has nevertheless managed to convince me that there are serious problems with Gilbert's summaries of the research by Mary Koss and others, and that some of the studies of rape prevalence rates do not use loose, expanded definitions in order to exaggerate the frequency of rape. It seems clear, based on the articles and bibliography kindly supplied by Mr. Harrington, that Gilbert purposely misrepresented the results of some of the scientific literature. In short, he was committing the very sin that he was accusing feminists of committing—politicizing the issue and distorting the findings. I still believe, however, that there may well be biases in the way questions are phrased and sequenced by researchers, such that they subtly act to condition the women surveyed and thereby induce them to provide the responses those researchers are seeking to obtain. To further investigate this matter, I would have to spend an enormous amount of time examining the literature, something I can ill afford to do at this juncture given my own academic responsibilities. I therefore urge those readers who are really interested in this topic to examine the available literature with an open mind, and to keep the problems of definition and question design in the forefront of their consciousness as they do so. Whatever Gilbert's motives may have been, he formulated some key questions which everyone who examines this issue should keep in mind. I only hope that this interchange between Mr. Harrington and myself has challenged various comforting presuppositions and spurred some of the readers to look further into this matter. If not, the whole debate will have been futile (except for the two of us). I've certainly enjoyed it and learned something from it, though, and it may well be reprised in some form or other in the future.

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

First up this time is the debut single by PILLBOX, which numbers guitarist Ratboy (formerly of MOTORCYCLE BOY) among its members. Both tracks are appealing mid-tempo rockin' punk numbers with a nice dirty guitar sound, good vocals, and undeniable hooks. They grow on you more with each listen, and they definitely beat most of the songs on the squeaky-clean M.C. BOY CD that came out last year.

Bag of Hammers Records has recently put more cool singles out that I've only now caught up with. One is the second PUTTERS EP, which maintains the high quality of their debut. "Gun 'n' a Bullet" is a heavy crunch rocker with an irresistable chorus, and "Kill Me Quick" is another cut in the same vein with a great lead break. These guys are super live, and this 7"er should give you a taste of what you're missing. Just make sure you turn the fucker up loud. As for the DUMMIES, they've produced a trashy garage punk single with treated (or poorly recorded) vocals. The songs careen along in a raunchy and mercifully straightforward fashion, and display a quasi-psychotic edge which only adds to their underlying appeal. Great stuff, like most everything on this label. Then there's the KENT 3 EP, yet another garage punk release. It's suitably raw, and the vocals are sort of demented, but the songs just don't grab me as much, at least not on the first couple of listens. Maybe it's because they're a little herky-jerky or quirky.

The pop-punk gem of the month is the new NERDS 45. How can anyone not like a song entitled "Peter, Paul and Carrie [of Stephen King fame]", what with its snappy beat, catchy chorus, loud guitars, and hilarious theme? The flip has similar characteristics, but is even more driving. A definite winner, and dig Get Happy's ripoff of the Poshboy logo!

And for our final vinyl offering this month, one can't overlook the SUPERKOOLS' new single. "Love Turns Grey" is a ripping 60s punk blast with raunched-out guitars and snotty vocals. The B-side is a slower but equally primitive number with a psychedelicized guitar lead. Both have that trademark Dionysius sound, which ain't a bad thing at all. Another band that everyone should see live.

Speaking of live shows, the Bay Area has recently been blessed with three of the greatest punk rock shows of the year, all within a two-week time span. First there were the always amazing HUMPERS, then the all-powerful SUPERSUCKERS, and finally a joint NEW BOMB TURKS/GAUNT show. Phew! I almost thought I'd died and gone to heaven, but then it was all over. A few weeks before that, there was a bill with the DWARVES (reputedly their last show—should we believe them?) and DIESEL QUEENS.

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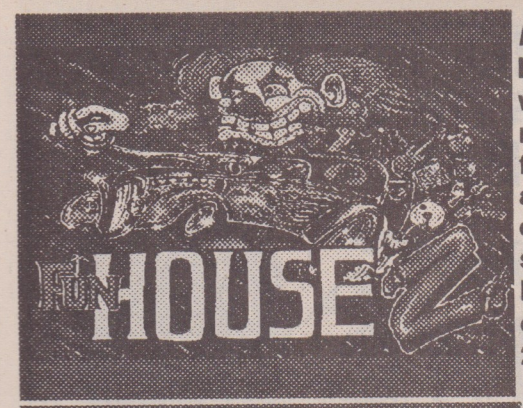

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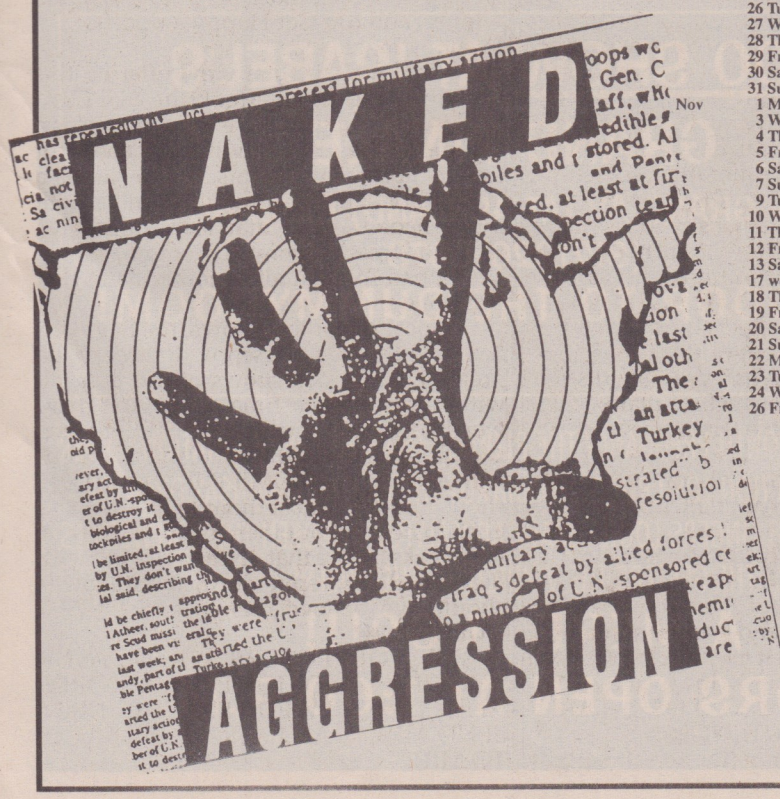

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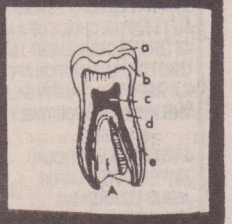

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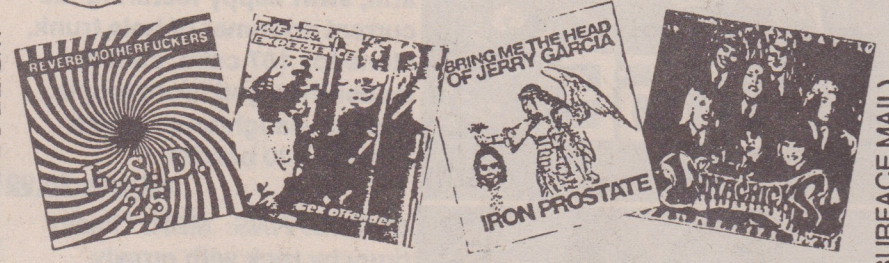

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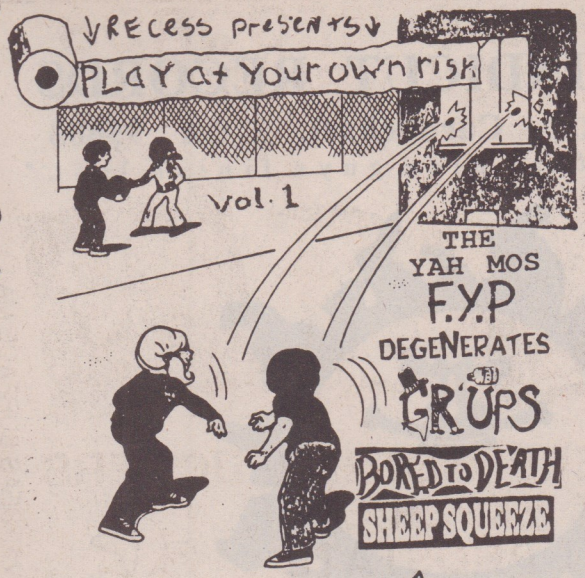

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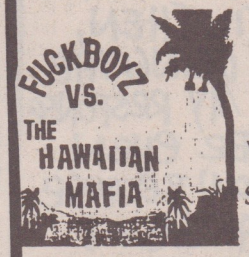

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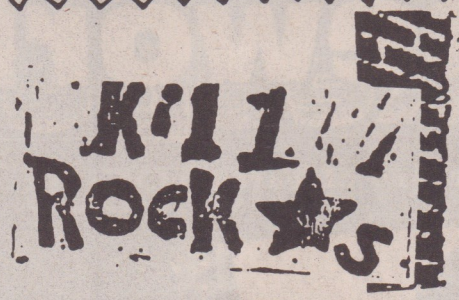

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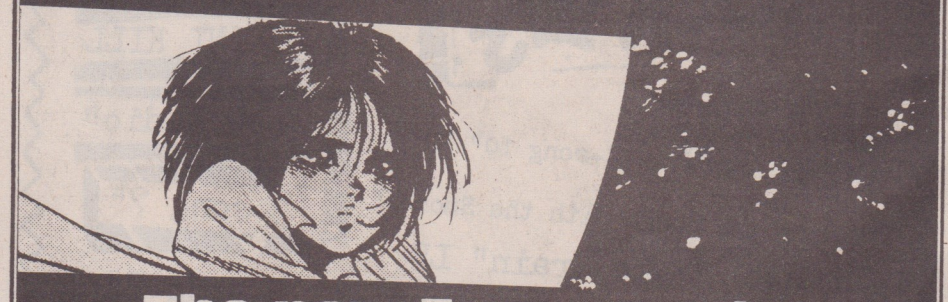

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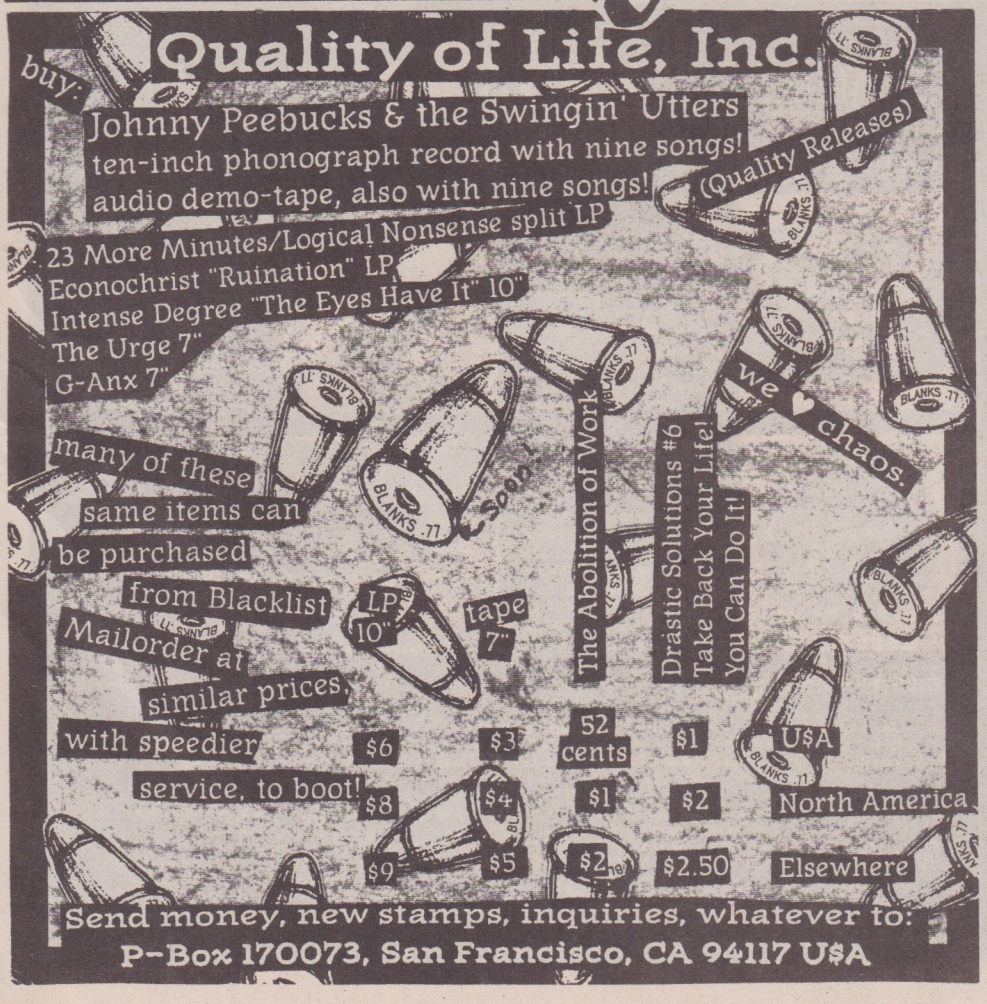

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cool shit 10/93

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*POOH STICKS Peel Sessions LP (Overground UK)...9.00 combines 2 Peel Sessions from '88 and '89. Ltd 2000, list alternates.
*SOFT BOYS Raw Cuts CD (Overground UK)...9.00 6 songs from their first sessions at Spaceward Studios in '77, includes good discography. List alternates.
*TELEVISION PERSONALITIES Camping in France CD (Overground UK)...live in France in '85, 17 songs.
*TRUMAN'S WATER 10x My Age 10" (Elemental UK)...8.00 Import vinyl version of new Homestead EP, white vinyl. Screwy and cool.
*WRECK SMALL SPEAKERS ON EXPENSIVE STEREOS River Falling Love CD (Ajax)....archival New Zealand stuff, circa 84-86, more akin to non-technical 70's prog than their harsher Xway descendents. I don't know about you, but I can't resist ambient analog synth stuff, so I dig it.
*V/A Echoes from the Nation's Capital CD (Third World Underground)...Tsunami, Wingtip Sloat, Candy Machine, High Back Chairs, Lungfish, Edsel, Liquor Bike, +3.
*V/A Communicate CD (Overground UK)...live tracks recorded 84-85 at Thames Polytechnic, includes Sonic Youth, The Ex, TV Personalities, Pastels, Mekons, +13.
*V/A Yeah, But it's a Dry Heat LP+7" (Westworld)...vinyl version of Tucson comp now out. Feat the Fells, Lonely Trojans, Slo-Deluxe,Earl's Family Bombers, Al Perry, plus 11 others, 4 of whom aren't on the CD version.

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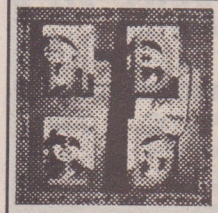
*GG ALLIN AND THE CAROLINA SHITKCIKERS "Layin up with Linda" +2 7" (TPOS)...Mr. Allin's last recordings (acoustic!), with help from J. Young and J. Clayton from Antiseen.
*BOSS FUEL "Just Like Anybody Else Would" +1 7" (Load)...grooving Girl Trouble/Mono Men style stomp.
*CRUSH NOVA "Ice Cream Cone" +1 7" (Mind Cure)...JT from the Original Sins' thing. More song-oriented than the Twisted Village record, but still plenty screwed up.
*ENVELOPE "The Street They're Trying to Kill" +2 7" (Peepland)...gads, Gerard Cosloy has a band...strummy independent rock stuff, emphasis on kinda Fitzel-ish pained vocal delivery.
*FREE KITTEN John Stauks Blues +1 7" (In the Red)
*RICHARD HELL 3 New Songs 7"/CD5 (Overground UK)...4.00 Same price either format. Backed up by Thurston Moore, Don Fleming, Steve Shelley.
*THE PIN GROUP 11 Years After 7" (Siltbreeze)...more New Zealand spoo. A side is a catchy moody bit of post-whatever scratch, the flip is a Red Crayola cover, oh my.
*SHELLAC Rude Gesture 7" (Touch and Go)...Steve All-Beef-Wienie's new power rock combo.
*TERMINALS "Black Creek" +1 7" (Siltbreeze)...2 new tracks from the Xpressway outfit. Dark, brooding, 4 track dirges.
*WHOPPING BIG NAUGHTY "Your Not Coming" +2 7" (Amphetamine Reptile)...robust Aussie punk rock, white vinyl.
*V/A Cowtown III 7" (Anyway)...Guided By Voices, Ass Ponys, Appalaichan Death Ride, Robert Griffin. Be quick or list alternates.

out now!



*SCAT 32 MDID Out of Sight, Out of Mind LP/CD...7.50/11.00 All new My Dad Is Dead LP. The most brutal one to date, but the songs are still catchy and Mr. Edwards' songs are just as forth-right as in the past. You need it, uh-huh.

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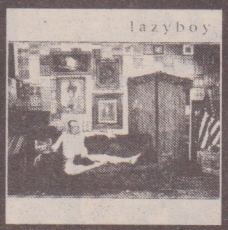

LAZYBOY
Lazyboy
ALLIED No. 34 7 INCH
You know, I hate describing the records I put out. To me they're all great, but, how do you realistically explain how a record sounds without either praising or condemning it based upon the reader's taste? It sucks. This single, in my opinion, is one of the best I've released. Strong, catchy, melodic hardcore with direct personal lyrics from Corvallis, Oregon's Lazyboy. Debut 3 song release.

BOMBSHELL
Bombshell
ALLIED No. 33 Album / CD
Yep, it's another release from a Florida band, this time around it's Gainesville's (almost) mighty Bombshell. Continuing this town's patented brand of melodic, catchy punk rock, 'cept they add a little more rock and little more weirdness to this debut full length release. Features near legendary 'No Idea' editor Var on bassness and a cover of Paris' "The Devil Made Me Do It," no less. Buy!

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Music For The Proletariat
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On Tour: **BUZZOV•EN/EYEHATEGOD** 'Unfit To Consume' Tour OCT. 14 - Gainesville, FL / 15 - Orlando, FL / 16 - Tampa, FL / 17 - Pensacola, FL / 19 - New Orleans, LA
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RUMOR TIME!

NUMBER ONE: The Profane Existence Collective is not going to end! Over the past year, many long-time PE Collective members have moved onto other projects, but this definitely does not mean the collective is folding.

NUMBER TWO: Profane Existence is not an organization bent on ripping off the scene. For the past five years, Profane Existence has played an important part in the DIY underground network. We have had our share of ups and downs along with everyone else. At the moment, Profane Existence is in debt to a number of record labels. This is a result of prolonged absence of many collective members on tours with Destroy! and Pissed earlier this year. Projects of the collective, such as the record label and zine have now been put on temporary hold until the collective is out of debt. Profane Existence Magazine should re-appear near the end of the year and we hope to continue releasing records shortly afterwards. In the meantime, the collective will concentrate on it's wholesale and mailorder distributions until debts are paid off. A new mailorder catalog will out in October, so send a S.A.S.E. (or $1) for a catalog of records, tapes, CD's, books, newspapers, fanzines, T-shirts, patches, etc. we have in stock.

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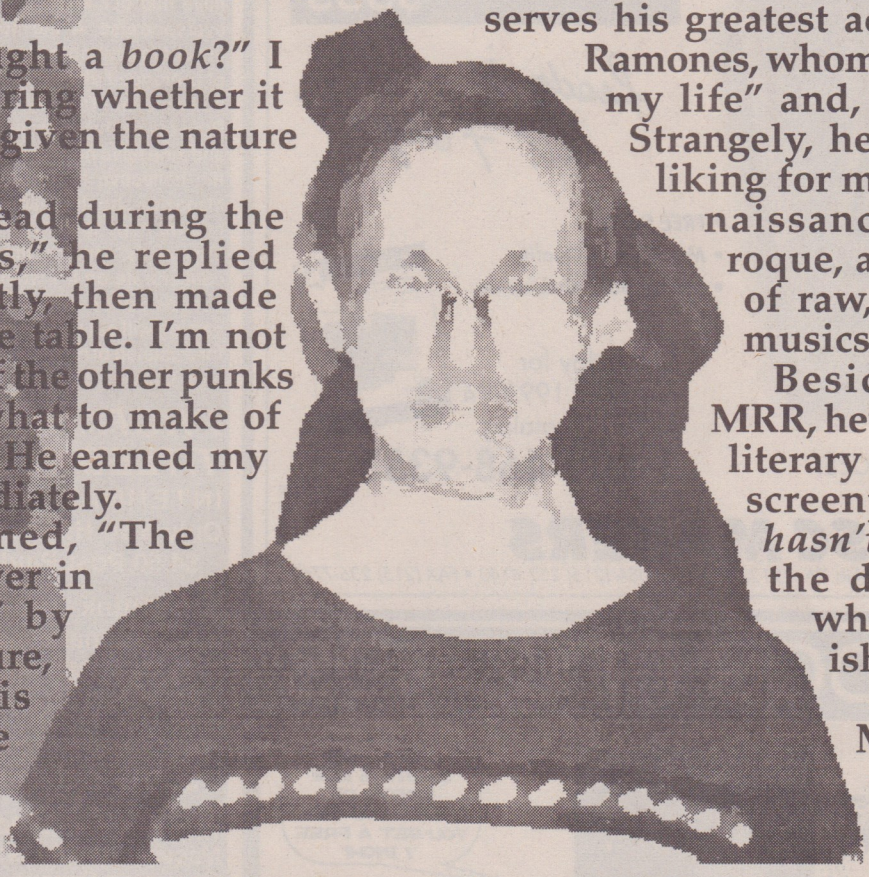
SHITWORKER of the MONTH

by Walter Glaser

My most vivid memory of Steve Spinali is meeting him at a punk show in the early '80s, when was entering the Mabuhay Gardens carrying a book.

"You brought a *book*?" I asked, wondering whether it was possible, given the nature of the music.

"Sure, I read during the boring bands," he replied matter-of-factly, then made his way to the table. I'm not sure if some of the other punks quite knew what to make of the situation. He earned my respect immediately.



Once termed, "The Worst Reviewer in Rock'n'Roll" by Forced Exposure, Steve, at 36, is also one of the longest contributors to MRR — since issue #2. His approach to reviewing is simple: "It hits you in the gut or it doesn't." I asked him to elaborate.

"There was a time I'd try to buy every decent record that came out. But after a while, you can get jaded. These days, the only music that grabs me consistently is the really raw stuff, or music that goes *way* over the top." Current faves include the Parasites, Dwarves, Sugar, or even pop bands like the Pooh Sticks. But he reserves his greatest admiration for the Ramones, whom he says "changed my life" and, of course, Crass. Strangely, he also expresses a liking for music from the Renaissance and early Baroque, as well as all sorts of raw, indigenous folk musics.

Besides writing for MRR, he's also cranked out literary criticism, several screenplays ("and who *hasn't*?" he asks) and the draft of a novel which should be finished "some year."

Steve also says MRR's sociopolitical angle "is very congruent with what I believe. I credit MRR for teaching me a great deal, and I admire the fact that it doesn't tow 'the party line.' It's hard not to get mired in this whole thing about political correctness. Under the wrong conditions, liberalism can straightjacket you almost as much as conservatism."

MRR NEWS

NOVEMBER, 1993

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

THIS MONTH'S CRIME WATCH:

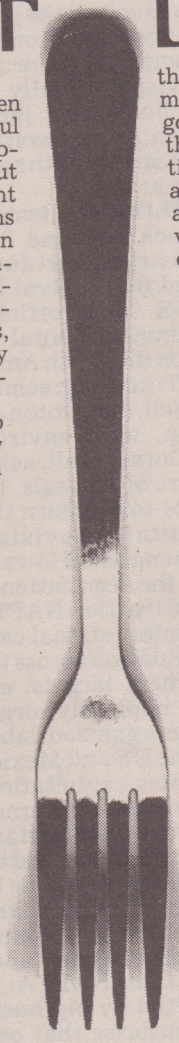
CONSPIRACY TO COMMIT LUNCH

By James "Dick" Tracy

Throughout history, there have been absurd and unusual ways of running afoul of the law. Ancient Rome crucified hippies who went around babbling about salvation. Puritan New England sent people to jail for bowling with 12 pins instead of the legal 9. Moustached men in Indiana are still prohibited from "habitually kissing other people". In modern day San Francisco, myself and fifteen other members of Food Not Bombs, were hauled to the slammer for "felony conspiracy". Our crime you ask? Serving free soup in Civic Center Plaza.

We knew we were in hot soup when the cops pulled out two paddy wagons and donned rubber gloves in the middle of our evening serving. Against the backdrop of the county fair , the officers started to seize soup and servers. The hundred or so folks in line for soup were visibly pissed off, some of them fleeing the scene and others joining in the food fight. The arrests were not "by the book" with cops pulling away people in head and neck grips.

Jail was a blast we were first brought up to the northern station for processing. Chained to a metal bench for six hours we entertained ourselves through bad humor and sporadic renditions of 100 buckets of soup on the ground. I think I bonded with an officer over the Giants game on the stations tube. (Poor guy was kind of sad since the Giants got their ass kicked.) Still, it became pretty obvious as the evening rolled on that we weren't going to get out of jail any time soon.



When we were transferred to the downtown jail the real fun began. Everything smells like bleach and piss there. The holding tank is next door to the strip search room. For an hour or so we heard "Bend Over! Spread Your cheeks!" yelled at full volume. Then we were brought in for fingerprinting, medical; check ups and questioning.

One of the officers joked out loud that the mayor should send us to Somalia to feed people. By this time about 3 a.m. our jovial attitude was wearing off markedly. Another officer remarked that it was disturbing that more than a few of us had jobs in education. Maybe the thought of that will keep him from breeding.

I had it lucky, finally being thrown into a tank with a lot of homeless people. When word got out that we were from Food Not Bombs, we were treated like kings. Far from the stereotype of the harsh slammer, my wing was relaxed with people in good humor. Some of the others were thrown in some of the riskier sections. Still others played it smart and told the cops they were queer and got thrown in the "queen tank" with a lot of drag queens. Supposedly it was one big party in there.

27 hours later most of us were offered to be released on our own recognizance. But there was a catch to be certain. We had to sign papers swearing to stay away from Food Not Bombs servings until our cases we settled. Since I have to work and pay rent, I signed, which may be a big mistake. My charges were put on a weird kind of dismissal where they can be resurrected anytime this year. Technically I'm supposed to stay away from Civic Center for a year. Even if they could keep me from giving food away there, which they can't, I'm certainly not going to refrain from going to the main library there.

Why the hell would in the alleged "liberal" city of San Francisco, are people getting arrested for giving food to the hungry? In the month of August, Mayor Frank Jordan started "Operation Quality of Life" in which he has instructed police to arrest and/or site any person sleeping or loitering in public places. There have been hundreds arrests and many reports of police violence, especially in the Latino Mission District. It should be noted that areas where tourists commiserate are also hit hard by the program. The arrests of Food Not Bombs can only be seen in the larger context of a war against the poor. Our good mayor has also seen fit to sneak Proposition "V" onto the November ballot. If passed, the proposition would require that recipients of Aid To Families With Dependent Children and General Assistance be fingerprinted in order to receive benefits. The law would go into effect just in time for the tenth anniversary of 1984.

If Mayor Jordan, and cronies are successful in driving the poor out of San Francisco, you can bet that other mayors are going to bring it to a city near you. Meanwhile, the arrests continue with almost 50 people taken downtown as of this writing.

Welcome to San Francisco, one neat city.

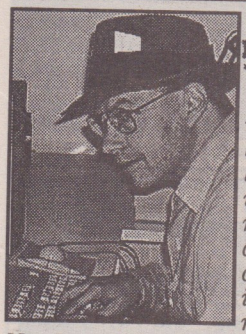
THEY'RE DROPPING LIKE FLIES DEPT.

In the Bad News Dept, we have a story that is too weird to believe, and if it weren't so goddam sad it'd be funny in a sick kinda way. Dave Insurgent, singer of the late Reagan Youth, died recently by his own hand. A series of misfortunes straight out of "The Twilight Zone" culminated in his demise.

Besides his own self-destructive drug use, Dave was further rocked by the death of his mother, who was apparently run over by his dad--backing out of the driveway. In another equally tragic incident, Dave's girlfriend entered a car and was not seen again. Dave gave the cops a description, and that tip led to the arrest of one of New York's biggest mass murderers--though too late for her, who was found cut into pieces inside the trunk.

This being all too much for Dave, he decided to leave this world. Sometimes you can't blame someone for feeling like that.

MRR COOKING TIPS: PG 4



LEFTY HOOLIGAN

This is a more or less regular column of news analysis and political commentary. No, I won't rave about my favorite music, gossip about who has or has not sold out, debate the merits of straight-edge, or pontificate about what's punk in the '90's. If you have news clippings that you think I might find interesting, send them care of me to MRR. This column "goes to press" between the 15th or 20th of the month before it gets mailed out to stores and distributors, which is the month before the cover date, so I can only be so current on what I cover. Dedicated to the memory of I.F. Stone, natch.

...ALL THE NEWS THAT...
.....FITS.....

TRIED-AND-TRUE METHODS... The August 20 edition of the *S.F. Chronicle* had a front page story that Governor Pete Wilson, until recently possessing one of the lowest approval ratings of any California governor to include Jerry "Governor Moonbeam" Brown, has been able to raise his ratings in the polls by capitalizing on the issue of "illegal" immigration. In a state that is suffering from an economic depression, Wilson is proposing that undocumented immigrants be barred from receiving benefits such as welfare and schooling for their kids, going so far as to propose that children born in this country of folks here without papers be denied citizenship. Never mind that, in working, these so called "illegals" often pay taxes, social security, unemployment insurance, etc., thus earning the benefits that Wilson wants to deny them. With people in California hurting so badly from the state of the state's economy, such scapegoating has succeeded in restoring some popularity to a very unpopular Governor Wilson. As such, Wilson is following in the shoes of many a demagogue, most notably a funny looking guy with a moustache who kind of looked like Charlie Chaplin on a bad hair day and who ran around Germany in the 1930's scapegoating the Jews for his country's problems. As for all of you who think in terms of "illegal aliens" I got two things to say. First, who the fuck is the illegal alien, Pilgrim, to restate an old Chicano slogan. And second, you all ought to go back to Europe, to paraphrase Tit Wrench's Bob Barley.

BIG FASCIST, LITTLE FASCIST... Governor Pete's posturing is largely opportunistic, intended to counter his bad ratings in the polls. He talks big, but so far, he's been short on action. (For instance, the bill to require first-time applicants for driver's licenses to prove they are US citizens or legal residents was introduced by rep. Alquist, D-San Jose.) SF Mayor Jordan, on the other hand, has started a crackdown against the people Jordan has gone to great lengths to vilify as "undesirables;" the city's homeless. He's started Operation Matrix, where special SFPD units do nothing but harass the poor and homeless. Folks are told to move along, and issued tickets for vagrancy and sleeping in the parks (which is NOT illegal if you happen to be white, middle class picnickers snoozing in a park). Frequently, their limited possessions (bed rolls, food, clothing, etc.) are destroyed, and its been reported that some officers have told the homeless to move out of the City. The City has also singled out Food Not Bombs, an anti-authoritarian social service which helps the homeless, for attack. Food Not Bombs serves food to the poor and homeless. They have suffered arrest (40 so far), brutality, and the confiscation of two vehicles by the SFPD between September 2 to 9. Jordan's little Police State probably has Pete Wilson drooling, so if you want to through a monkey wrench into the Mayor's gestapo efforts, help out Food Not Bombs [3145 Geary, #12, SF, CA 94118, (415) 330-5030)].

LET THEM WATCH TV!... The *Chronicle* story began: "Denver called in the National Guard. Chicago has surveillance teams. Los Angeles enlists citizen volunteers for an 'intelligence-gathering process.'" So what is this all about? Anti-crime measures? Actions to combat drug pushers? No! All this effort is going into combatting graffiti, which is spreading from the inner city out into middle and upper class suburban areas. "It has erased the boundary between 'good' areas and 'bad' ones," Mike Davis, author of *City of Quartz*, has said. Tsk, tsk. Nobody seems to have solved the problem yet, so my suggestion is to install a morphine IV drip in every television. Really get those kids hooked on junkie consumerism, so they won't be roaming the streets with spray paint and marker.

GREEN POLITICS... Remember way back on June 30th when US District Court Judge Richey ruled that federal law required US trade officials prepare an environmental impact report on the North American Free Trade Agreement (NAFTA). Well, the Clinton administration, with environmental VP Gore and all, asked the US Court of Appeals, DC on August 24 to overturn this environmental provision, claiming that national laws do not apply to the negotiation of international treaties. NAFTA amounts to international capitalist consolidation across the continent which targets, explicitly and implicitly, organized and unorganized labor in Canada, the US and Mexico for ever greater exploitation. Even Democrats are concerned that US environmental standards will be circumvented by having the dirty work done in Mexico under NAFTA. Clinton's green politics are the kind that fit in your wallet and, considering that NAFTA is being supported by big business, its no surprise that our beloved president is sacrificing the environment and the working class to the almighty dollar. He faces an uphill battle selling NAFTA to Congress, and particularly to the House however. But some such continental trade zone seems inevitable by the turn of the century. Question is, will the working class across North America take the hint and start to organize a truly international opposition against capitalism and its environmentally destructive practices? I guess that's about as likely as all those fuzzy headed liberal-to-left symps coming to realize, not just that Bill Clinton is full of shit, but that the whole Democratic Party, if not the entire electoral process in this country, is completely bankrupt. (Richey overturned 9/24)

THE CURSE OF THE DRINKING CLASS... My sources say that a group from the local SF Branch of the IWW (that's INDUSTRIAL Workers of the World, NOT International) is working to start a worker owned, worker run bar in SF's Mission District. They're currently in the organizing stages of this very worthy project. An artifact, some might call it a fossil of American radicalism with a relatively unsullied, militant class war history, the IWW occasionally does something interesting nowadays. If you want more info on the bar, contact the IWW at 1095 Market St., #204, SF, CA 94103, (415) 863-WOBS. This IWW bar could give a whole new meaning to the word Wobbly...

FUCK YOUR TIRED, HUDDLED MASSES!... Or, "Those Wacky Illegals, Part Two." On August 25, the *SF Chronicle* reported that Nancy Pelosi, Demo Rep-San Fran, warned that xenophobia is creeping into the "illegal immigrant" debate, turning it into "anti-immigrant fever." On August 27, the *Chron* reported on the backlash against Asians and Latinos because of "anger at immigrants." It seems that Immigration and Naturalization Service (INS, Border Patrol, *la Migra*) agents "harassed, rousted, questioned and threatened" Eddie Cortez, a true blue Mexican American and conservative Republican who also happened to be the first Latino mayor of Pomona. As in Pomona, California, USA. Whoops! Feinstein wants a $1 entry fee at the border. Boxer wants to deploy the National Guard along the border. Fuck the Democrats. And, as the child of immigrants, I say, fuck the borders. "Let them come across," as the band Forethought once sang.

WILL THE REAL WELFARE CHEATS PLEASE MOVE THEIR BMW'S... On Sept. 8, the Clinton Administration announced that his pathetic excuse for a national health plan will be funded, in large part, by huge cuts in Medicare

and Medicaid programs (total, $238 billion). Both programs serve the elderly, disabled and the poor. The Democratically controlled House of Representatives then voted on Sept. 14 to complete the S&L bailout, to the tune of $26.3 billion. The Senate earlier this year authorized $34 billion to finish the bailout. The S&L crisis, as you might remember, was caused by Reagan's deregulation of this financial sector, which allowed the Gipper's rich friends to raid, loot and gut hundreds of Savings and Loans. I hope its clear by now that this country has two economies; state socialism for the rich who get bailouts, subsidies, and incentives, alongside dog-eat-dog capitalism for the working class and the poor who invariably get the shaft.

BLUE BY DAY, WHITE BY NIGHT... Ku Klux Klan member Henry Alexander confessed that he helped kill a black man 36 years ago, in 1957. Alexander also claimed he was an FBI informant at the time, this according to his widow, Diane Alexander. FBI Director Freeh has initiated an internal Bureau inquiry. Bet that little whitewash won't reveal that the FBI built up Klan chapters all across the south in the 1950's, '60's and '70's, in order to counter the successes of the Civil Rights movement, this according to the National Lawyers Guild and author Robert Goldstein cited by Brian Glick in *War At Home*.

CASHING IN ON "LIBERATION."... In April, three months after leaving office, former president Bush visited "liberated" Kuwait. Bush's sons Marvin and Neil, former Secretary of State James Baker, former White House Chief of Staff John Sununu, and retired Army Lieutenant General Thomas Kelly all accompanied Bush and actively sought out contracts and other business deals in Kuwait, as the September 6 issue of *The New Yorker* magazine has revealed. Ah, the spoils of war. General Schwarzkopf, who led US forces in slaughtering the Iraqi army, has pointedly refused to take part in any such deal making. During this trip, by the way, the CIA has claimed that the Iraqi government targeted Bush for assassination. Clinton then retaliated militarily against Iraq for supposedly threatening a former US head of state, even before Kuwait's trial of the alleged Iraqi conspirators in the assassination plot had been concluded. But then, he already knew what the verdict of "liberated" Kuwaiti justice would be. The way I see it, if Bush gets blown away on another such junket to "liberated" Kuwait, well, that's what you call a "normal business risk." He can try writing it off on his taxes, after it happens...

SPEAKING ABOUT 'BANANA REPUBLICS'... I take it you've kept up on Clinton's misadventures in Somalia, Haiti, and the Balkans since my last column. (Slippery, that General Aidid.) Recently, Clinton also deployed 500 US troops into the countryside of El Salvador in a "civic" exercise called "Strong Roads," reputedly to build schools and wells. I always do my carpentry with an M-16, don't you? What the US is doing in El Salvador is propping up the government, run currently by the rightist ARENA party (which conspired in the assassination of Archbishop Romero according to the UN.) This little violation of the UN brokered peace agreement between the Salvadoran government and the guerrilla FMLN might just help keep ARENA in power after the March 1994 elections. These peace accords specifically prohibit foreign military agencies from operating within El Salvador, while limiting the Salvadoran army's role to the defense of the country from outside attack; this because the army and US military advisors had this nasty little habit of working together to "neutralize" suspected subversives and other atrocities during the civil war. About 1/3 of El Salvador's eligible voters are not registered to vote and, coincidentally, a vast majority of them live in rural areas sympathetic to the FMLN. A voter registrar working for the left in the countryside might feel just a wee bit intimidated by the presence of those old partners-in-crime, the US military and the Salvadoran army, building all those schools and wells, you know.

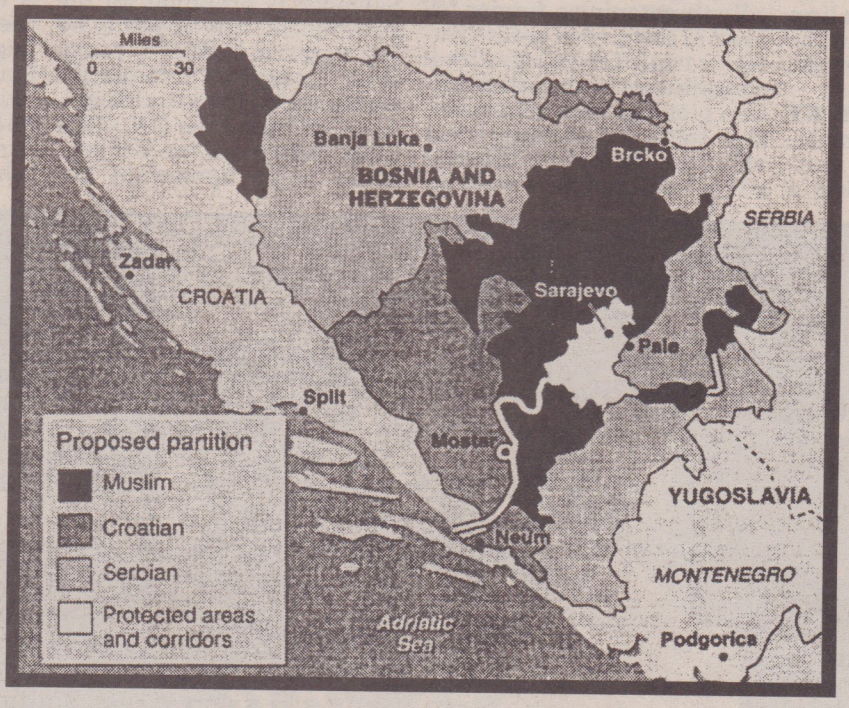
Train robber Ronald Biggs, center, dances at a party he held Saturday night in Rio de Janeiro to celebrate the 30th anniversary of the Great Train Robbery. Biggs, along with 14 others, robbed the Glasgow-to-London mail train August 8, 1963, and took millions of dollars. He was later arrested in Britain but escaped and made his way to Rio. Brazil refused to deport him after learning he had a child born there.

BALKAN KEBAB

by Emily Soares

The Balkan war. How did it start? Will it ever end? Does anyone really know what's going on there, or care? Well, in spite of the mainstream media's and Western diplomats' arguments to the contrary, the conflict in former Yugoslavia *is* understandable, has less to do with ancient ethnic rivalries than it does with concrete, recent decisions made by the major players, and has been stoppable since it began.

First, for the sake of definition, let's be clear that the war in Bosnia Herzogovina is *not* a civil war. A civil war implies military struggle between citizens of the *same* country. What's going on now is a war *against* Bosnia, an independent country, waged by Serbia and Croatia with the implicit and material support of the West and Russia.



Bosnia-Herzogovina had been a stable, multi-ethnic state for the last 45 years. These people are all Slavs. Their division has had more to do with different religious histories and different alignments with imperial powers through the years than with migratory origins. The current war is a product of "Greater Serbia" aspirations that have been surfacing since the 1980's, and Croatian opportunism, both of which have the weight of UN peackeeping forces and Western ambivalence there to back them up.

And what about the current scene? We have mass rapes, death camps, violation of all types of Geneva Convention and international law standards. Although it is true that atrocities have been committed on all sides, the sheer number of casualties suffered by the Bosnians—Muslims, Serbs and Croats--should quiet talk of shared blame. Out of a population of 4.3 million, 170,000 Bosnians from all groups have died. Somewhere around 30,000 women and girls, mostly Muslim, have been raped. ....Hmmm, seems it took much less than that for the U.S. to move into Iraq, or anywhere else for that matter. Whether or not a person is in favor of the U.S. militarily intervening in a "righteous" instance—always a sticky double-standard type of position—one should at least consider that we already have intervened militarily and have been doing so for the last year, though at the expense of the Bosnians. The blanket arms embargo imposed on the whole of Yugoslavia assured that Serbia, with its command of the national military and weapons, could maintain an overwhelming advantage.

But this policy is nothing new and there's no real mystery about the reticence of the U.S., Russia, and the big European powers to do anything to stop the bloodbath. For these politicians, the status quo means everything. In the name of "stability" Europe and the U.S. tolerated communist Yugoslavia, hoping that they'd never have to deal with the unrest that was growing during Tito's time, when Serbian aggression was already rearing its ugly head, and making non-Serbian Slavs nervous.

Croatia and Slovenia's seccesion in 1991 was as much a response of fear at Serbian aspirations in the vacuum left by Tito's death as it was a purely nationalistic endeavor. Of course Croatia is not blameless in these proceedings. Fascist Ustashi atrocities against Serbians in the Second World War are well documented and have continued to be a sore spot for contemporary Serbia. Tudjman's grossly irresponsible attitude in reinstating certain Ustashe signposts into modern Croatia such as their flag, purging Serbs from many high-ranking positions, and giving no assurances to Serb minorities that they would be protected under an independent Croatia, helped fan Serbian insecurities. But it must also be remembered that Milosevic and the local Serb extremists insisted that Serbs could never live in an independent Croatia regardless of how many legal rights and protection they might be given.

The U.S., with the backing of most of Europe, tried its best to keep Yugoslavia together, stricken at the idea of instability when all those nasty Russian states were making ugly and independent noises at the same time. On a visit to Belgrade in 1991, Secretary of State James Baker told Milan Kucan and Franjo Tudjman—the leaders, respectively, of Slovenia and Croatia—that they would be denied recognition and face international isolation should they go through with secession—their punishment for upsetting the sacred cow of "stability." No wonder Germany was so rabidly attacked for taking the initiative of recognition. As a result, Serbia and the Yugoslav National Army (JNA) under its control knew it had the green light to roll on in.

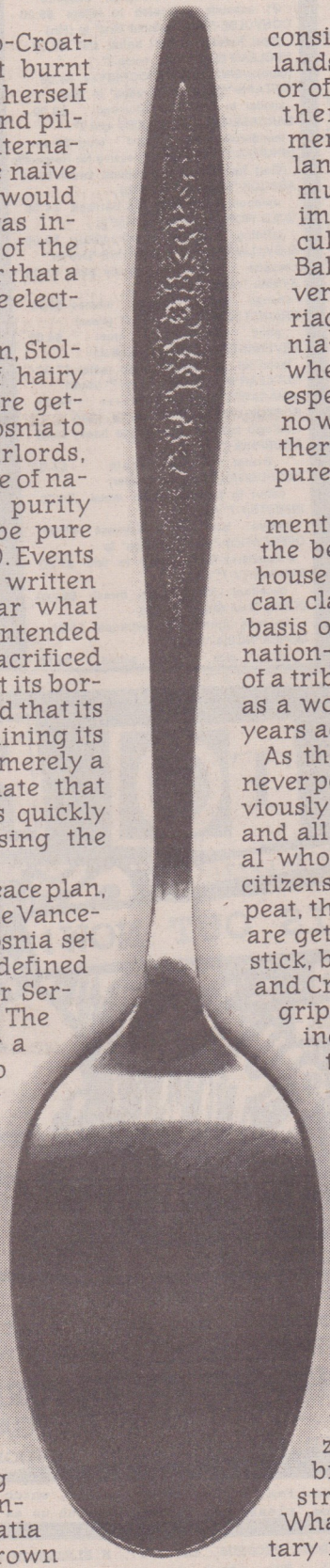
From there, the unchecked aggression of Serbia has been well doc-

RECIPE FOR DISASTER

umented. After the Serbo-Croatian war had somewhat burnt itself out, Bosnia found herself next in line for raping and pillaging. Struggling for international recognition in the naive belief that protection would come with it, Bosnia was instead relegated to one of the "warring parties," rather that a republic with a legitimate elected government.

Presently, Lord Owen, Stoltenberg, and a host of hairy nostrilled "mediators" are getting ready to serve up Bosnia to the Serb/Croatian warlords, thus validating the cause of nationalism and ethnic purity (things are bound to be pure after all that "cleansing"). Events at the time this is being written have finally made clear what the West has always intended for Bosnia—that it be sacrificed to stop the fighting, that its borders are expendable, and that its perseverance in maintaining its multi-ethnic society is merely a hang-up to the mandate that stability be restored as quickly as possible—by appeasing the biggest guns.

The most current peace plan, an interesting spin on the Vance-Owen proposal, has Bosnia set up in three ethnically defined provinces—one each for Serbia, Croatia, and Bosnia. The "settlement" allows for a vote, after two years, to see who wants to secede from this new jigsaw country. Conveniently, this will be an opportunity for Serbia to consume completely the war spoils it will have been occupying for two years, and Croatia to do the same. "Bosnia" will then consist of an area a third or less the size of its original territory.



What is wrong with this picture? Consider the fact that Croatia and Serbia have just grown considerably fatter off of lands given to them in honor of their aggression. Furthermore, the "settlement's" ethnic division of land says clearly that a multi-ethnic society is impossible. This is difficult to believe since the Balkans is inevitably diverse, since mixed marriages are the norm in Bosnia-Herzovina and elsewhere in the Balkans, and especially because there is no way any territory of land there could be "ethnically pure."

Second: This settlement validates and supports the belief that states should house only those citizens who can claim nationality on the basis of race. This brings the nation-state back to the level of a tribe which was outmoded as a workable idea some 1000 years ago.

As the saying goes, there is never peace without justice. Obviously the Muslim Bosnians and all those Serbs, Croats, et. al who refuse to define their citizenship by "ethnicity" (I repeat, these people are all Slavs) are getting the shit end of the stick, but even "greater" Serbia and Croatia will find reason to gripe eventually. Partitioning peoples within arbitrary boundaries is a prescription for disaster and it will take 50,000 U.N. troops to make this artificial setup last for even a short time. Supposedly, Clinton is going to commit 25,000 of those troops.

Though Western neglect of Bosnia has been begging the question "why not just give up so we can get rid of this mess?" Bosnia-Herzogovina, perhaps on the brink of capitulation, is struggling to hold out. What's the solution? Military intervention on the part of the U.S. in the form of air strikes and/or ground troops will only be abused as it is in all instances of United States military activity. Lifting the arms embargo so that Bosnia may defend herself, finally, is one reasonable step which may already come to late. Sending international observers now to Kosovo, where the Albanian majority is already facing down with the JNA, to Vojvodina, and the Sandzak, Serbia where the Muslim majority faces certain violence, and giving international focus to the independence movements in Kosovo and Macedonia might at least pre-empt the next Serbian bloodbath. Supporting the Muslims, Croats, and Serbians, et al, in all of the former Yugolsav states who want to stop the war and create a realistic post Yugoslavia will send a message of support to those fighting intolerance and bloodshed in the former Yugoslavia and help build up the shattered remains of the Balkans' civil society.

Contacts:

Groups and Individuals Working to End the War: *American Friends Service Committee, East/West Program*, attn: Mike Simmons, 1501 Cherry St., Philedelphia, PA 19102. Tel: 215-241-7188. Fax: 215-241-7177. *Campaign for Peace and Democracy*, P.O. Box 1640, Cathedral Station, New York, NY 10025. *SOS Helpline*, c/o Centre for Antiwar Activities, Kralja Petra 46, 11000 Belgrade, Serbia; Fax: 38-11-635813. *Women's Action Coalition*; Hotline # 212/967-7711, ext. 9226.

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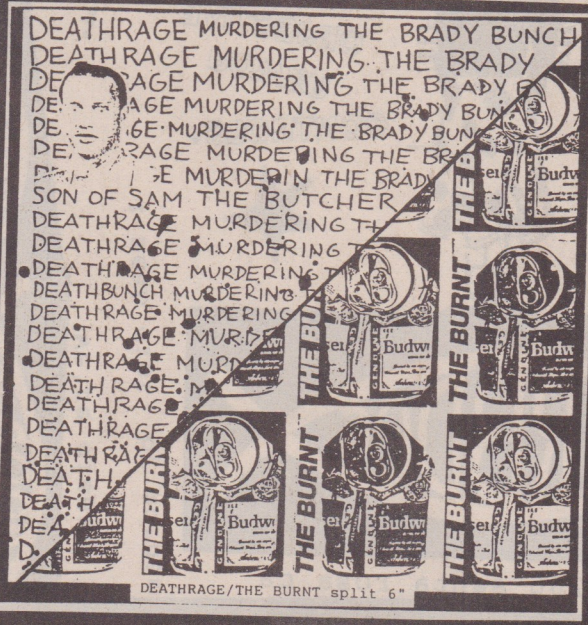

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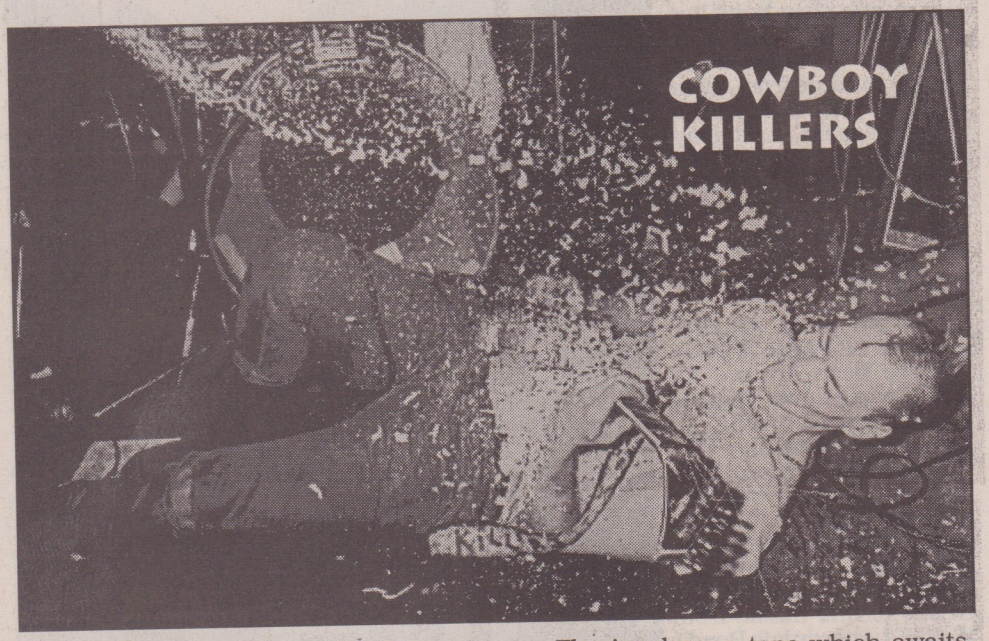
Scene reports

HELLO, and welcome to South Wales, land of song. Yes, we're still alive and kicking, and quite a bit's been happening. So, sorry for not keeping you informed on the info. Maybe it's cause I'm a lazy twat.

First off, CHEAP SWEATY FUN reached their 100th gig that they had organised, so to celebrate the 100th gig would be a special occasion. The line up was THERAPY?, D.O.A., The Mighty Mighty Bosstones and sad fucks, THE COWBOY KILLERS. A T-shirt was printed and a one-sided 12" record was pressed, with The Mighty Mighty Bosstones, D.O.A. and COWBOYS on (something for collector scum to try and find). Oh, there was even a stick of rock candy with CHEAP SWEATY FUN printed through the middle and a label with "Punk Rock" printed on it. Loads of other bits, too, and all in a nice bag. All was set for an excellent night. It was to be in TJs, the main place in Newport (South Wales) for good gigs.

But it was all too good to be true. The morning of the gig, Trilby - who is the "T" in TJs - died. It was sudden and unexpected, and a great shock. She had been like a mum to us, but a mum who would call you a wanker and to get off the fucking stage. She will be missed by many, and I expect many bands from all over will not know what has happened. Bands always get treated well at TJs, and go to Trilby and John's (the "J in TJs) for food, and often stay there. It won't be the same without her.

But John has still kept the place rockin' and bands still play. Back to the gig. A close relation of one of **THERAPY?** also died on the weekend, so they too had to pull out. So, within 1% hours, the venue was changed to the Pill Labour Club (also in Newport), and more than 500 people had an excellent night. Cheap Sweaty Fun are still in operation, and the next gig is Flipper. Any bands wishing to play TJs, here's CSF's telephone number. 0633 257244 (day time).



A regular zine has actually appeared In Newport, and is now in its fourth issue. It's a monthly affair, and it's called ***Frug!***, and it's just gone to the A4 format. It covers events, gigs, reviews and all the usual stuff. The photos are quite good, and the layout is done well. The Bard who does it is waiting for your free records and anything else at 1 Mellon Street/ Newport, Gwent, NP9 1EP/ South Wales, UK. (If you want a copy of the zine, please send £1 or $3 - this includes postage).

Now to the bands. First off, **THE SIDNEYS** have been around a while now, playing anywhere and everywhere as often as they can. Good fast generic hardcore, strange vocals and even a game show, all wrapped up into one. In the SIDNEYS' gameshow, you have to guess what is in their shopping trolley. Members of the crowd often get it totally wrong.

The bass player wears welly boots and a knotted hankie on his head. And make up. They've done a tape which awaits you, so write to Jaffa/ 547 Chepstow Road/ Newport, Gwent, NP9 9BJ/ South Wales, UK.

Veterans of the punk world, **RECTIFY** - previously known as **CLASSIFIED PROTEST** - have been busy practising and getting set to conquer the world. With a tour of Ireland and Europe and UK planned, they'll soon be on everyone's lips. Playing political humanitarian hardcore, with bits of metal and funky bits thrown in for good measure, they're powerful, energetic and there's always a message. It's all at a pace to get yer grandad a-hopping. So, here's a list of goodies for you to send for: *Piece by Piece* split LP with **BAZZY AND THE BUDGIES**, £4 UK, $12 others, from Bazzy/ 33 Ronalds Way/ Widnes, Cheshire, WA8 0YR. 7" single, "20th Century", now deleted. Also, ten track studio cassette, *Ebullition*, with badge and booklet, £3 UK, $10 others. Also later this year, **RECTIFY** will be on a sampler 7" on Squat or Rot. Write to **RECTIFY**/ 149 Attlee Road/ Coedcae, Nantyglo, Gwent, NP9 4UZ/ South Wales, UK.

Oh, by the way, a lot of people overseas don't even know where Wales is. Well, it's the big lump stuck onto England, on the left hand side. OK?

There's a good underground local metal scene as well, with HC and metal

bands playing together. Local masters of their trade, **STATE OF CONFUSION**, will tell you all about it and their cassette, so write to Dorian/ 27 Bwlch Road/ Loughor, Swansea, West Glam, SA4 6TA/ Wales, UK.

Now to **SAND**, who hail from our fair country's capital city, Cardiff. After a long retirement (they used to be **NO CHOICE**), they've arrived back on the scene, kicking. Harmonious medium packed punk, what more can I say? The single was disappointing, and lacked the punch they have live. But still well worth a listen, and I'm sure better things to come from them, even at their age, ha ha. Gigging again, and playing football at the weekends. And all the punks have kids now, including me. Write to Gagsy/ 36 Brynfedw/ Llanedeyrn, Cardiff, CF3 7PP/ Wales, UK.

Also from Cardiff come **4 LETTER WORD**. They've been around for about a year now, gigging locally and recording. To me, they sound like THE INSTIGATORS' second LP, but with more structure and harmony - medium paced HC with sinagolong choruses... well, find out yaselves, you lazy sods. Six tracks of fine music from Welly/ 1 Aberdulais Road/ Gabalfa, Cardiff, CF4 2PH/ Wales, UK. Also, they have ex-**COWBOY KILLER** Kip on the drums.

Talking of which, now it's time to plug myself for free! We've had three drummers since Kip left, and a new guitarist. So just getting five people in one place has been hard enough. We recorded an eight track LP, then scrapped it cause it was.shit. So we've made some new songs and re-recorded some others to get a full 12 track LP together. OK, so we cheated and did an Elvis song, OK? It should be out at the end of August on Vinyl Japan records. The quality still isn't great, but hey, that's punk, kids. We're gonna do some gigs near the time the LP comes out, and some signing sessions in all the major record shops. Not! New guitarist Rob has fitted in well, and Simon on drums, even though he's a metalhead. Brewer, lead guitarist on all three LPs, is now also a dad and a long distance lorry driver. And now my brother in law, so I'll never get rid of him. Also on one CD, the first two **COWBOY KILLERS** LPs, so write to me if ya want one of 'em. They'll be out near the end of the year. We've got a new shirt as well. Plug plug... Write to me for any details on us or anything else really, at 80 Brynglas Drive/ Newport, Gwent, S Wales, NP9 5QS/ UK.

Also, we've got two live tapes on **Snaff Tapes**, so write to Roddy if ya wanna hear us live at 27 Brindley Close/ Trafford Road/ Eccles, Manchester, M30 OH2/ UK. **FLYSCREEN**, formerly **SECRET OF DAVID**, have got off their arses and put out a one-sided single, stuck the sleeves together themselves and done a pretty damn good job as well. It reminds me of 80s style Killing Joke, with distorted vocals. There's only 300 of 'em, collector scum, so get writing to **FLYSCREEN**/ 23 Pugsley Street/ Newport, Gwent, S Wales/ UK.

Also, there's a Newport trio called **SUCK**. They've also done a tape. They play Mega City Four come Senseless Things, etc, but with added bollox and a pace with a punch.

For a three piece, they have a surprisingly full and powerful sound (OK, I know Husker Du were a three piece) which I think they could have success with in the so-called mainstream music scene. They put their Giro's (welfare checks) together and bought some nice gear, and with their enthusiasm they should do well. Write to **SUCK** at 10 Almond Avenue/ Ty Sign, Risca, Gwent, NP1 6PF, S Wales/ UK.

Next, **100,000 BODYBAGS**. They've been around a while, and gigging with their good, powerful, well done HC, with bits of DOA in there. So all in all, an excellent band, and well worth hearing. A three track tape is a good sampler of what they can do for you. Write to Mike/ 10 Davies Street/ Cefn Forest, Blackwood, Gwent, NP2 1NB, S Wales/ UK.

From Wales' main seaside resort, where you can swim alongside shit, tampons and Durex (and there's a few rides as well, but what more will you want) come **CAUSE FOR CONCERN**. I haven't heard much by them yet, just one finished track, but it sounded like rough US-style HC. Like I said, though, I've only heard one song, so check 'em out yourselves. They've only been going since March, this year. A five-track studio demo tape wil be available by the time you read this. Write to **CAUSE FOR CONCERN**/ 23 Curlew Road/ Porthcawl, Mid Glam, CF36 3QA, S Wales/ UK.

Now the excellent **PLASTICMAN**, recently changed from **MORTVILLE**. The singer's got an excellent voice, and they play well structured songs which you can sing along to. They're another band that could do really well commercially. They've been taken under the wing of Rockfield Studios in Wales, where many a famous person has been. The Damned *Black LP* was recorded there, and Queen did *Bohemian Rhapsody* there etc. They'll have a 7" out in a few weeks, so watch for reviews. You could say they're a punk U2, or a harder Manic Street Preachers. Any info care of me, and I'll pass letters on.

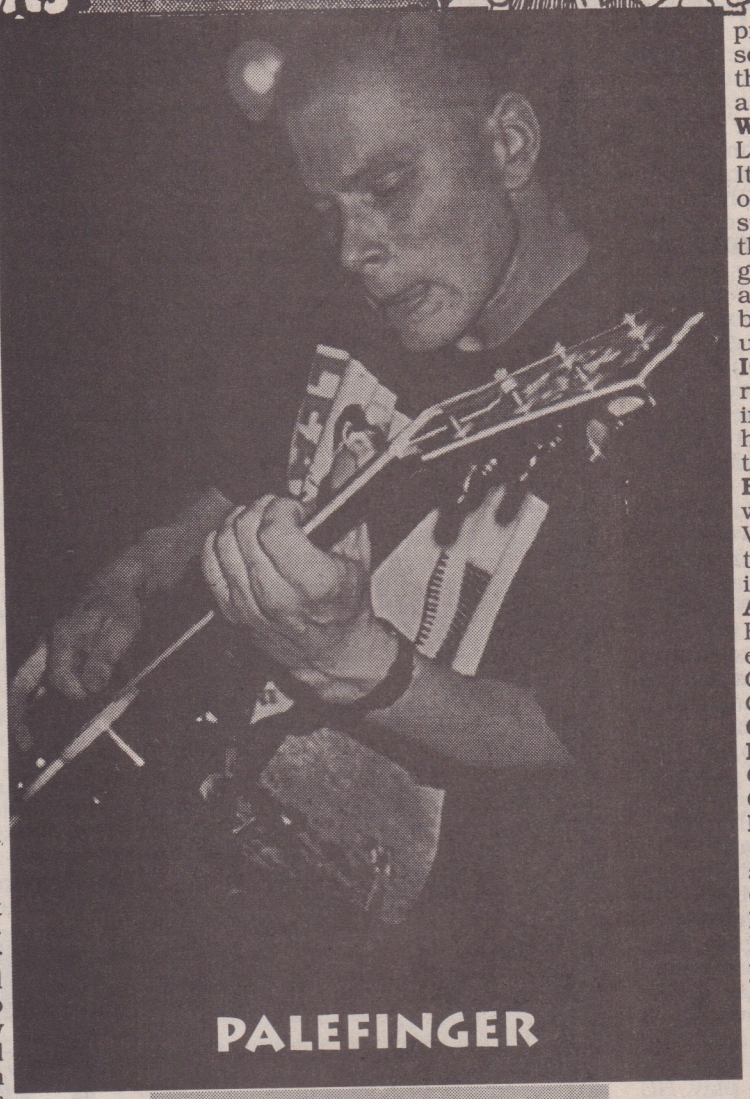
Well, I almost forgot the formidable **FLEMGODS** - gods of noise and wriggling on the floor, and what a noisy bunch of fuckers they are, and soon to be on vinyl as well. Jello Biafra said it was one of the most interesting tapes he has heard in a long time, and who am I to argue with that? Write to 'em at 8 St Edwards Street/ Baneswell, Newport/ Gwent, South Wales. They'll have a 12" out on Planet Records in Bristol at either Christmas or the New Year.

All cassettes and singles in this report are as priced, or £3 UK and $10 others.
Beddis

Hello world, this is Vegard from ***Steps Toward Change*** fanzine trying to put together a scene report from Norway. I do not do this scene report because I have such great insight in the Norwegian HC/punk-scene, it's rather that I think it would be good for the scene here in Norway to expose itself and keep people around the world informed about that there are things happening here in the cold north. Norway is a small country with only 4 million inhabitants spread

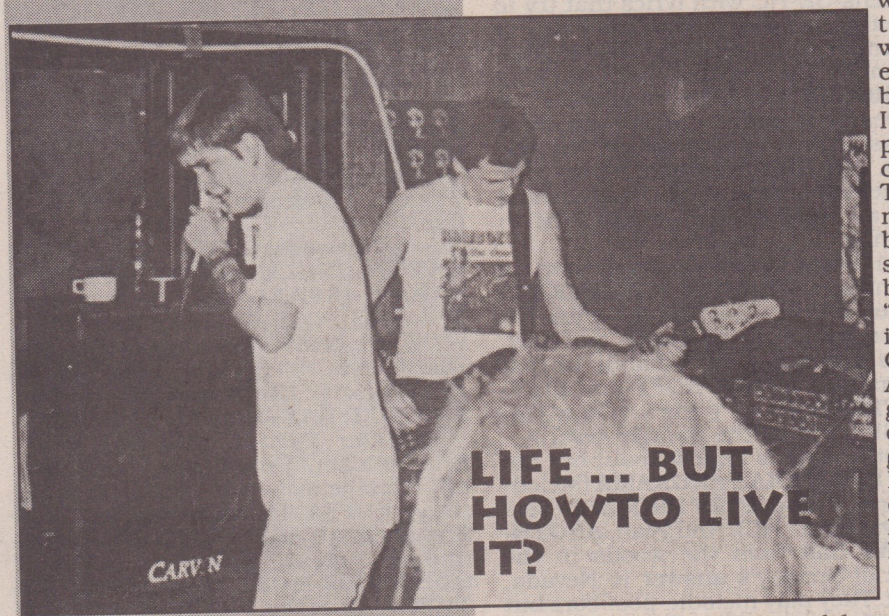
on a quite large and far-stretched territory so if you expect Norway to be flowing over with HC-bands and punx, then I must tell you that it's not, however the interest in HC has grown the past years since independent-music has sold out and noisy music has become acceptable main-stream- fashion. The big labels in Norway have tried to find Norway's Nirvana, without any luck. However, HC is in Norway centered around Norway's larger cities, the capitol, Oslo and Trondheim but things are starting to happen in cities like Skien, Molde and Kristiansund.

Bands: First, I will start with the most well-known Oslo-bands and what I know about their situation. Most of the HC-punk-bands in Oslo has grown out of the 11-year old squat **Blitz**. **Blitz** arranges gigs and have rehearsing-rooms for cheap rent. **LIFE...BUT HOW TO LIVE IT?** have had their newest album "Ugly" out for nearly a year now and are the band who have gained most attention in the mainstream-medias among the HC-bands. They have been touring alot the last year everywhere in Europe and will later this year start working on new material for the 4th album. Their two 7"s are available on CD now and so will also their first and second album be soon on **Progress Records**, Norway's only HC-label with continuous releases. **LIFE...** play HC just the way **LIFE...** can play it, but maybe a mixture of Fugazi/ Bad Religion/early Jingo De Lunch with female vocals and freaky guitars would be a description to relate to. Hope so. Check it out! **SO MUCH HATE** consists of people who have been punk for almost a decade and who have been playing in legendarick bands like Bannlyst, Psykisk Terror, Svart Framtid and Kafka Prosess, they play hardcore in the vein of I don't know. They have put out three albums until now and a new one is soon to come on German X-Mist records. Their last release, a two-track 7" reminded me somehow of Agnostic Front, but with Gunnar's typical smoke-and-whisky voice. They are A.F. fans to the bone. NOT!!! **STENGTE DÖRER** has split but a CD is available from Beri Beri Records (I think) with songs from their three LPs and their last 7". Some of the guys have started a new band I've heard, so expect some rockin rollin HC to come(?). **BEHIND BARS** play quite melodic and emotional HC with female vocals but are less frantic and intense than **LIFE...** They have recorded a LP but broke up just after the recording, but hopefully it will be released. The earlier Bristol-UK-based **DISORDER** has a split CD out with **MUSHROOM ATTACK** on a US-label. I suppose they still play the same old charming dirty punktrash. **KUNG FU GIRLS** started something new here in Norway with playing Buzzcock-pop-punk and grew quite popular in the press and in the Oslo-indie-scene but made fools out of themselves by going onto 1:70, a low-budget **Sony** label. **ONWARD** has recorded a 10 track LP with a ripping sound quality. It's in the Mouthpiece/ Chain of Strength style. It's a bit unsure what label it will be on though. **MEDUZA** are an all-girl rock-core band. They have a LP out on Beri Beri Records but has recently had some line-up changes. **JUNGLE MEDICS** play a mix of HC, punk, rap, jazz, fusion, rock, reggae, industry and whatever. They have a CD, "Wake up and Smell the Fish", out on Progress Rec. **BÖYEN BENG** play punkrock with a folk feel and includes Violins and Synthesizers in their sound. A new CD is coming out soon this autumn. **ANGST** plays old-school HC(Kafka, Svart Framtid etc.).They have got a 7" out on German Heart First. Others:**CONTENTION(ex-GAIN), FOUR MORE YEARS, HUSKER IKKE, LAUS, SPEED OF SOUND, FORADT, DEAD GERHARDSENS, RUN DOG RUN.**



PALEFINGER

In Trondheim, who are an eight-hours drive north from Oslo there is a squat equal to **Blitz** and it's called **UFFA**. It has also existed for about ten years now and a few bands has arose from this place. **ISRAELVIS** used to play Voivod-thrashcore but their new CD-single is a cross between a evening in Twin Peaks and a urban Rave-party, but I suppose that is what they wanted it to be so... It's pretty cool. Their new album should be "floating"... Out in August on Progress Records. **FUNNY FARM** play Prong-inspired thrash and have got a CD out on Progress. **MOTORPSYCHO** are the Grungekings of Norway. Their new album, "Demon Box", is not only grunge,



it's diverse as hell. There are acoustic songs, popcore, Progrock, Dinosaur Jr., Noise, something for every ear and every taste. This summer they have played at the Roskilde-festival in Denmark and upcoming releases are a CD-single called "Mountain" and a split 7" with another Norwegian Grunge-band called **HEDGE HOG. SKADESKUTT** and **POBELVELDE** are two bands with exactly the same members and play political-anarcho-hardcore. **MATWRAC** are an all-girl Thrash-band and they have got a tape for sale. **JELLIKIT** are another young band playing grunge, I believe. Other bands I have heard mentioned but do not know any much about are **JESUICIDE, PONTIAC PILATUS** and **ALBINO SLUG**.

Here in my area, the Molde-province there has been a great development the last year with a few bands prospering and getting things done - playing out and recording demos. **PALFINGER** has a demo out, it's amazing, but their new material are even better. Hopefully a label are smart enough to release something with them. They play a mixture of Leatherface/ Jawbox / Fugazi / Fuel and Life... with melodic vocals, the best you could want! **BACKDOWN** play positive-HC in the vein of Outspoken and Turning Point. They lack a rehearsing-room, so if they manage to put all the pieces together, there's a possibility for a split 7" on a German label with **STRAIGHT X PRIDE**, a die-hard- SE-band. Don't mess with these guys, they play SEHC in the vein of Mouthpiece/ Confront and are very popular in the large 6000-SE-CREW who now counts almost 70 people, small-kids and "oldies" of both sexes. I myself, do also play in some bands. **LASH OUT**, play HC inspired by NY-HC,Cleveland-HC and nineteens-SE-HC with lyrics that try to not deal with bullshit. Four track EP out on German Stormstrike Rec. last week of September. Be prepared. I do also sing for **TRIGGER** who have members of the now deadand-buried bands Reinforced and Last Straw (banned by Last Struggle Crew!). **TRIGGER** play hard'n'heavy HC with melodic vocals. Maybe-maybe there will be a 7" release on a German label in the winter.

In Skien, another small-town, a band named **WASHINGTON DISEASE** has put out a 12-track EP with HC inspired by Youth of Today and DRI. There's also some other bands in that town, named **NASSE NOFF** and **PITTBUL TERROR** and there's also a die-hard-SE band on the thought-level.

Other bands I know about but not much: **PARANOIA PANORAMA** (Melodic punkrock) and **KORT PROSESS** (Cool Bannlyst kinda HC). And yeah, **ANOTHER DAY** hail from the woods in the middle of Norway's answer to Nevada, Folldal. They play melodic-posi-core but lack a drummer. **FAR OUT FISHING** comes from the far north and play HC in the vein of Flipper. They have got a 12" and a 7" out, and a new 12" is upcoming. **PUNISHMENT PARK** comes from the west-coast and has their second CD out on German A&S Rec. Other names I remember: **GRAUT, SISTE REI3, XANTIPPE, FUZZSUCKERS, STIER-KAMPF, ABRAKADAVRA, SEIGMEN, TROMBONES**.

Zines: In Norway's "most-selling" monthly rock-newspaper, a cool dude does a two page column named "***0.001%***" where there are news,reviews and interviews on/about HC and punk. Write him and send stuff for review. ***x In My Eyes x*** nr. 2 is out with **LASH OUT**, Fugazi and Indecision zine. ***x Convenience x*** nr. 1 is out with Mouthpiece, Feeding The Fire and Memphis Hardline. ***x Our Turn x*** nr. 3 is in the works with Strife, Frame and Blindfold. ***x Steps Toward Change x*** nr. 1 is in the works with Chokehold, Ironside, Onward, **LIFE...BUT HOW TO LIVE IT?**, Refused, Born Against and Social Disorder. I know that there are a few other zines in the works but I do not know their names or what they will contain.

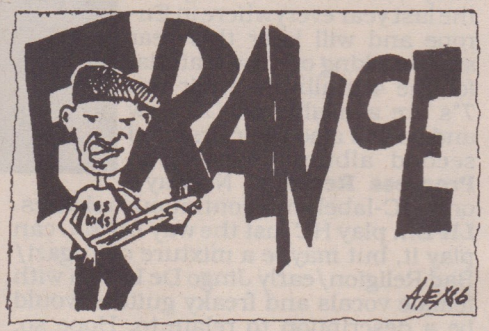
Mailorders: Progress Mailorder is Norway's largest mailorder, but has got problems with the economy and getting out catalogues. **Resource Mailorder** intend to provide an accessibility to SE/ positive-records and zines, since it's hard to get through Progress and bookcafes and recordstores.

Labels: Progress are almost the one and only label in Norway who put out HC in Norway and has so far put out records with: ISRAELVIS, LIFE... BUT HOW TO LIVE IT?, FUNNY FARM + more and some compilations. Upcoming fall/ winter 93/94 are SO MUCH HATE LP, LIFE... LP, ISRAELVIS LP and some other stuff is also planned. **Resource** are a co-op between me and Arild IN MY EYES and our first project is a tape comp. with LASH OUT, TRIGGER, PALFINGER, WASHINGTON DISEASE, ONWARD and hopefully all or parts of these CONTENTION, FOUR MORE YEARS, BACKDOWN, STRAIGHT PRIDE, ANOTHER DAY. It will be out early in September. We also plan to put out a record with a band, so bands, send in your demos!

Independent record/bookstores: Write **Blitz Bokcafe** for more info about this.

Addresses: LIFE.../SO MUCH HATE/JUNGLE MEDICS/FUNNY-FARM/ ISRAELVIS c/o **Progress Records**/ PO Box, 5120 Lademoen/ 7002 Trondheim. **Progress Mailorder**/ Lillosetervn. 56 B/ 0957 Oslo. ***In My Eyes*** fanzine/**Resource Mailorder/ ANOTHER DAY** Arild Dalen/ 2584 Dalholen. ***Our Turn*** fanzine/**ONWARD** - Peter Amdam/ Skow n. 39a/ 0258 Oslo. All Trondheim bands can be reached through **UFFA**/ Innherredsvn. 69/ 7000 Trondheim. **WASHINGTON DISEASE** - Andre Bjornsrud/ Einarbakken 7/ 3727 Skien. **FOUR MORE YEARS/CONTENTION** - Arne Haabet/ Konvallvn. 38/ 1300 Sandvika. **BACKDOWN/ STRAIGHT PRIDE/STC** fanzine Anders Kvisvik/ Utsikten 1/ 6500 Kristiansund. **Blitz Bokcafe**/ Pilestredet 30c/ 0192 Oslo. ***0.001%***-fanzine: Puls/ Ebbelsgt. 1/ 0183 Oslo. If you want to reach-the Oslo bands which I don't know their adresses, try ***0.001%*** or **Blitz Bokcafe**.

Sorry for that this address list was so incomplete, sorry also to the bands not mentioned and those who have received an unfair/wrong description. I suppose much has happened with bands and so on since I got the "news" so some things might be a bit outdated. However, it doesn't seem like no one in Norway has thought about putting such a scene report together so who the fuck cares a shit. Ok, that's it. Take care and feel free to write me anyone for what ever reason, I'll reply, but I handle a lot of mail and do other things which occupy much of my time, so maybe I will not be able to answer at once, but I will write. Ok my name was Vegard Waske and my address is 6454 Skjevik/ Norway. I play drums in **LASH OUT**, sing sour for **TRIGGER**, put together ***Steps Toward Change*** fanzine, "administrate" the **Resource** label inc., I eat at least one Musli-Mango-Banana-Yogurt each day, listen to Integrity and are into Skate-wear but can't do an Ollie. Last words goes out to Jojo from Stormstrike Rec., you are divine king. Ugh. Keep up the good work (all of you, except Chris Dodge in MRR). Finished! Not! Stay away from these (They have ripped me and Anders Backdown off): Overkill Rec., New Start Rec., Solace zine, Praxis zine, Suburban zine. Die, sinners!

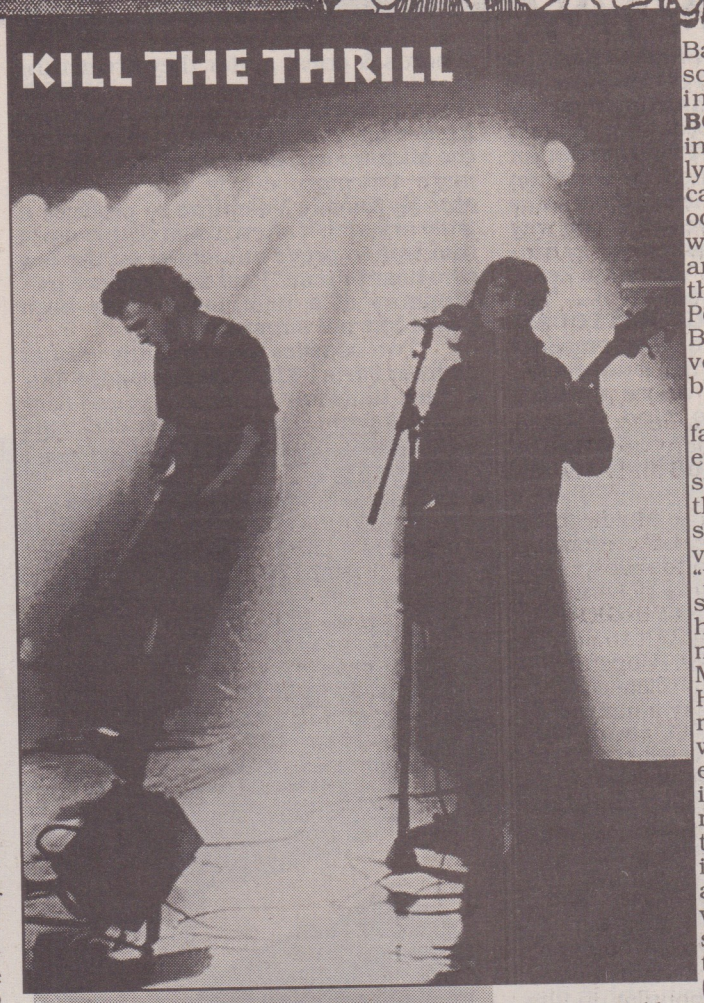


Good morning, and aren't you glad to hear that all those amphetamine-crazed Frogs are proliferating? In amongst the racket created by the post-Nirvana fallout more and more youngsters have taken an interest in excess decibels. Only then do we realize that something is happening once it has moved right out of the independent sector. The critics attack with their restrictive labels and, tagging right along, the labels themselves classify the artists. No one really knows what is happening and the rules of the game of "who-to-listen-to-next" are more and more panicky... Anyway France is contributing to the construction of the Sonic Pyramid and this non-exhaustive presentation should help convince the most sceptical and nationalist amongst you.

The most successfully exported French band comes from Angers and goes under the name of **LES THUGS**. The four-piece are feathering their nest pretty well since their fifth opus will come out on Sub Pop in the Autumn. It

will be recorded in Seattle and produced by Kurt Bloch... Nicholas on guitar and vocals, Marilyn on bass, Patrick on guitar and a very heavy drum machine: this is the Marseilles band **KILL THE THRILL**.. They love Big Black, Swans, Godflesh, and give apocalyptic concerts that make them one of the best bands in the Hexagon. The label Roadrunner should agree since KTT's song I'l Hate Your World" has appeared on lhe *Serial Killers* compilation along with Treponen Pal, **PARKINSON SQUARE** and others)... **Go Get Organized** has ceased its producing activities but its boss Christophe has started up The Agony Is The Ecstacy and will be co-producing **KILL THE THRILL**'s first LP with tlle Swiss label Noise Product; as well as **DAVY JONES LOCKER**'s third effort, already recorded, give it time for a remix and you'll find it in October... Following **DAVY JONES LOCKER**, a tense and harsh sound that could well remind one of The Fall's brought to us from Thionville by the **HEMS**. *"I Dreamt I Was In My Own Cage"*, contains 10 good reasons to buy it and is out on the Paris label Distortion Records. They will also be present on the CD comp that Amanita are preparing for us... Amanita Productions also distribute many fine records from the likes of Lydia Lunch, Angry Samoans, The Ex & Tom Cora, Flipper... and also publications from Re-search, Rapid Eye and others. They are also the label and home of **VOODOO MUZAK**, who are fast reaching maturity. Huge progress on the voices has made their *Teenage Beetles* a true success; they share this 74-minute CD with **R.W.A.** who sing in French about "beetles" "gold teeth" and "the neighbor's legs— *L'amour Des Betes*, one hell of a crazy program! This split CD is also preHy cute with its cardboord cover and elegant booklet. The "personnel" of R.W.A. are also guilty of the publication of the dictionary of avant-garde noise: *Hello Happy Taxpayers*. Number 10 The most recent (and ultimate) issue is out now...

Uncontrolled is a label based in Perigueux that specializes in high energy (and we're not talking disco!) split-singles. Four colourful and unavoidable pieces of wax have so far seen the light of day: Deity Guns/Fisherman; Burning Heads/Thompson Rollets; Wet Furs/ Missing Links; and most recently Drive Blind/Garlic Frog Diet. A clash between Mad Monster Party and Portobello Bones and a compilation album are on their way. A classy introduction to these French bands: Uncontrolled music is the best!... **DEITY GUNS** hail from Lyons, their recent tecond album was recorded in New York mder the guidance of Lee Ranaldo, and is out on the English label Big Cat. A touch too experimental for my taste, but indispensable for those who approve... **FISHERMAN** are no more.. **BURNING HEADS** are from Orleans, the French hardcore capital. Energetic and melodious, they have just produced on album and a four-track EP on SSemetry (a division of Fnac musique): a cross between Dag Nasty and



Rhythm Collision... **THOMPSON ROLLETS** have heen around since '85, come from Perigueux in the Southwest, and their mixture of Australian energy and melodic punk is explosive... From Bordeaux, the **WET FURS** are speeded up Rock, two new songs on the bonus single with the new issue of the fanzine *Rock Hardi* ... **DRIVE BLIND** are a four-piece from Nimes whoce melodies and speed-breaks conquer every time. Two guitars racing at top speed, rock-solid rhythm, held together by a direct and scratchy voice. Two songs, an adaptarion of "Kick Out The Jams" and the glorious "The Hammer" appear on a compilation CD, prepared by the singer of the band, Tabasko, on hiS label Mars Attack in the company of The Celibate Rifles and other French bandc, plus a first album out in September and produced by Kent Steedman on Pandemonium Records... **GARLIC FROG DIET** is the new band formed by the drummer of Parkinson Square, their first auto-produced four trackCD on RRotation Sound is comparnble to The Lemonheads meets Husker for its energy: strength, violence and beauty are all on this disc. An album is in the running and a recent concert of theirs has left me more than impatient... **MAD MONSTER PARTY** are more traditional in nature although capable of surprising and welcome electric accelerations. They are from Angouleme and have two albums out on Black Et Noir...

Back to Orleans, to the sound of the very promising **PORTOBELLO BONES** who have nothing to lose and play heavily, very heavily on the card of the powerful melody. They share an EP with **CONCRETE IDEA**, and will split anather with the Americans Distorted Pony, from the stables of Bomp, and around November, their first album...

Slowly but surely the fanzine ***Hyacinth*** is penetrating into the upper spheres with the help of their thorough and passionate articles/interviews. 100 paqes for their "Eleventh Blooming" presenting Dwarves, Mudhoney, 7 Year Bitch, Helmet, Sebadoh, Melvins, Mummies, Cornershop, Helios Creed, tons of record reviews (complete with mail order addresses, no more drooling on impossible-to-obtain records!), color cover, cartoons and original drawings ; what more can one ask for... ***X-Rated*** is the vicious and tortured result of the reunion of the trio Leon (vox/gtr), Alex (bs/vox) and "Dr Rhythm" (drm mchne). They swear by Helmet and Jesus Lizard, come from Montpellier and their 5-track demo is intense and strong. Aggressive talent for sale from these "terrorists of noiz" Equally noizy is the sound coming from the instruments of the Angers band **CUT THE NAVEL STRING**, cold and pitiless, their music is an industrial symphony of sharpened metal orchestrated by Ian Burgess. An album is on its way...And, dallying in Angers for a while, we find ourselves in the company of the **DIRTY HANDS** with two LPs out on Black Et Noir, and a third in preparation, produced again by Ted Nicely... A few members of the Wet Furs, feeling the need for some powerful and tense emotions are kicking out the jams with **MUSH**. A band that hardly leaves one the time to think, given their energy and speed... From Sete, **TABASKO** are also not into needlework! They produce punk rock tinged with Australian rage and startling maestria. Their 11-song tape *Blood Is My Heritage* is just asking to be vampirized, and believe me, is strong-tasting... A very interesting address is to be found with **Katakomb**, specialized in distribution, their catalogue is very complete, wilh hundreds of references ranging from Alternative Tentacles to Dischord, Babes in Toyland through to Gas Huffer/ from Mono Men to Big Black. So if you'd like to export your productions, contact Nath alie... the **PUNGY STICKS** have just

brought out the album *Shadow Earth* on Smash It Up, a division of New Rose. 39 minutes of "Seventy-ish Grunge": better on stage than on record, they remain listenable... **WELL SPOTTED** are darker and more industrial, the four songs on their first single leave one to expect some interesting vinyl, and we are a long way from forgetting their insane cover of Einsturzende Neubauten's "Zertoerte Zelle" during a loud and feverish night... *"Tits For Tat"*, **THE ELECTRIC BUTTOCKS'** demo arriving from Montpellier, presents 10 songs heavy with vertiginous breaks. A convincing prcduct whose mastery and discipline brings to mind \Fugazi. True talent waiting for the signing..

From Blois come **BUBBLE** with 19 punk rock songs, punctuated with covers of The Dwarves, Bad Religion, Screaching Weasel and The Misfits. A debut in which screaming guitars balance the singer's approximative English...***Violence***, the well-named fanzine, features in its number 9, Seaweed, Jawbreaker, Tommyknockers, Mono Men, Biohazard, Joyriders and others. One of their writers works for the label **Spliff** and plays with **SHIT FOR BRAINS** in Clermont Ferrand whose tape contains two unequal but promising songs... **TCHYZKOK** are from Marseilles and attack Mudhoney and the Dwarves with the fury of youth, also producing interesting and enrgy-laden originals. Untameable and without complexes, watch this space... The noose of guitars strung together by **MUSHROOM** from Montpellier tightens around our ears, a perfect balance between fuzz & wah-wah & distortionate noise for a second demo tape showing a band on its way up; tasteful people who cover Jon Spencer, Last Drive and the "ecstatic" *Death Valley 69*: fast-maturing Sonic Youth...**SHAKING DOLLS** who maintained a lengthy silence after their single and album on Black Et Noir, have just recorded a demo that is excellent on hearsay but will only be circulated when they have come to a decision on a possible split... While in Angers, 2 Shaking Dolls are playing with 2 ex-**DEATH ROW B** and have produced a brutal formation going by the name of **JUG**, five brutal-noise songs that wouldn't be looked down on by the Am-Rep or Earache. Waiting for their offers, they'll appear on vaqrious comps and one EP will hit the racks in Sept. Strong sonic glue for your ears!

After an interminably long wait, **CONSENSE** from Lyons have at last produced a new tape. Three fuzzed-out hardcore songs, and *Air Conditioned*, 10 atmospheric and as-heavy-as-you-could-wish-for minutes also on the *Serial Killers* compilation. They have recorded 5 songs which should appear on their first mini-CD + one other to appear on a US compilation on Ebullition Records... A trio from Marseilles is ravaging our ears at the moment: **TEX WILLER**; Their 5-track tape builds its strength from the straight line they have drawn from Slint to The Jesus Lizard through *EVOL-era* S. Youth. Drum machine electric violin "chords & cries" guitar they are getting ready to auto-produce a CD...**QUEER**, three guitarists and a drum machine from Aixen-Provence mixed fragments of the Minutemen, Black Flag, Swans, Ornette Coleman, e~arly PIL, Tackhead and My Bloody Valentine to produce a truly original, if often disagreeable noise that was to prove influential on the few who heard them." Real don't believe us". Rumours of a reformation have been heard but not substantiated...

Two missiles were recently shot at us from Paris : **SIZEABLE** propose four 4 track titles full of surprising and fiery arrangements. The Paris-New York axis

takes shape, and **ONE ARM** are three girls who could well have appeared straight from a Lydia Lunch-ruled world. Nine de-stabilizing, cruel and screeching songs which are high above everything I've heard recently in the same style. Excellent and classy with the Paquito Bolino-drawn cover... The new ***Abus Dangereux*** is just out, as eclectic and interesting as ever: City Slang, Young Gods, Deniz Tek of Radio Birdman fame, Vic Bondi, Jazz Butcher, and loads more plus their usual cd-bonus, this time revealing some grandiose and unreleased stuff from Drive Blind, Garlic Frog Diet and various foreign bands. An issue every two months, an excellent way to get your activities publicized around these parts. And they distribute records... The tape-compilation aficionados amongst you shouldn't miss the ***Spore Product*** compilation uniting a good crop of French HC and containing a information stuffed colour bcoklet... While on the subject of compilations we have only briefly spoken of the ***Serial Killers Vol 1***, out on Roadrunner. Great cover,, 8-page booklet, an attractive casket containing eleven jewels; The less well known bands (**PORE**, **KILL THE THRILL**, **CASBAH CLUB**, **CONDENSE**, **THOMPSON ROLLETS** and **CUT THE NAVEL STRING**) shining rather brighter than the better known ones who have accustomed us to flashier stuff... In the same vein, Pandemonium will be starting in October a series of CD compilations given over to French Punk Hardcore Noise: ***The French Radical Hysterie*** Most of the bands spoken of in the article will be contributing a pair of songs to volumes 1 & 2, a good soundtrack to this verbal cacaphony! Pandemonium also publish the fanzine ***Kinetic Vibes***, ranging from Garage to Noise, each issue contains 1 vinyl and 56 pages of sonic fury, number two should be out shortly.

Of course all these bands owe a debt to their American predecessors, but all are succeeding to digest these influences and vomiting out some supersonic bile that is all their own and blows away any chip that may have weighed French shoulders down... Ready for anything, our sonic legions are gearing up for the assault on any well founded prejudices that are to be found: a crusade leading to the limits of rock...

Jean Louis Boyer & Olivier Mainy edit a xerox zine dedicated to the French noisy rock scene. Young Gods, Mega City 4, Superchunk, and most of the features in this report were in the pages of the 3 issues of ***21 Again.*** They've just issued a nice tape compilation proposing **XXX~RATED**, **CUT THE NAVEL STRING**, **JUG**, **DRIVE BLIND**, & various other acts. A nice effort....I like people who dare to shout their opinion, and support a good cause! **MEGA SONIC**

Scene reports

BOOM fight for the rights of Native Americans: Indians. They hail from Paris, have two singles out, and their name only, promises a blast. Their music itself is neither noise nor hardcore, though it borrows from their strength & creativity, mixing them with rock. Thought-provoking and intense !... Still from Paris, a band whose bass player also writes for Hyacinth, **HELIOGABLE** evokes a Silverfish suffering from electric spasms. A female singer capable of singing in Russian, German or English above distressing rythmns One last thing, before letting you start writing & listening to all those groups, Never trust nor work with "Le Silence de la rue/Melodie distribution". They're crooks only interested in fame and your money !!!

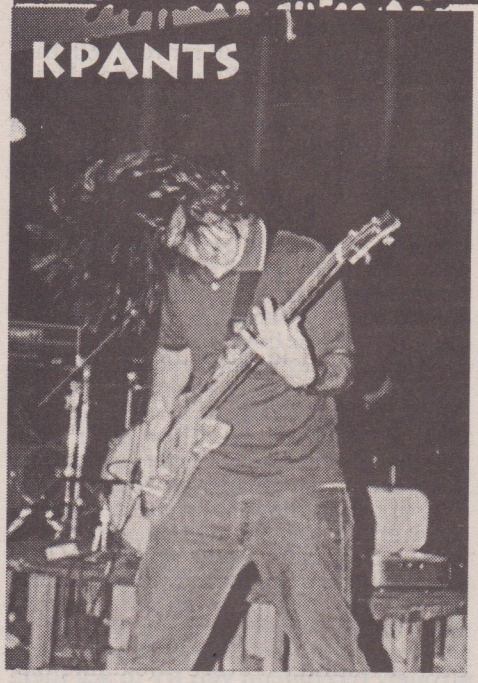
Addresses: 21 AGAIN/ Olivier Maini/ 100 chemin St Marthe/ 13014 Marseille... MEGA SONIC BOOM BLAST/ Thierry Perrin/ 42 rue du Moutier/ 93300 Aubervilliers... HELIOGABALE/ Viviane Morisson/ 9 avenue Gambetta/ 75020 Paris.... PANDEMONIUM/KINETIC VIBES Magazine/ Philippe Petit/ 8 place des Marseillaises/ 13001 Marseille... THUGS/ Christophe Davy/ 1 rue Maurice Blanchard/ 49000 Angers... KILL THE THRILL/ Marilyn Tognolli/ 11 rue Estelle/ 13001 Montbelliard... DAVY JONES LOCKER/ Pierre Lechvin/ 20 rue des Potiers/ 25200 Montebelliard... HEMS/ Vincent Ramseyer/ 8 rue Henri Mazet/ 57000 Metz... AMANITA/VOODOO MUZAK/ Exteparia/ 64240 Urcuray... HELLO HAPPY TAXPAYERS/ R.W.A/ B.P. 14/ F.33037/ Bordeaux... UNCONTROLLED Rds/ 125 rues des Remparts/ 24000 Perigueux... SEMETRY Rds/ 99 rue du Cherche Midi/ 75006 Paris... THOMPSON ROLLETS/ Jean Jacques Didier/ 79 rue Parmentier/ 24000 Perigueux... WET FURS/ MUSH/ Gilles Favarel Garrigues/ 8 rue de la Villete/ 75019 Paris... DRIVE BLIND/ Frederic Hugot/ 34 rue rouget de Lisle/ 30000 Nimes... BLACK & NOIR/ 4 rue Val de Maine/ 49100 Angers... GARLIC FROG DIET/ ROTATION SOUND/ Hugo Maimone/ 18 rue Nicolas/ 69008 Lyon... PORTEBELLO BONES/ Lionel Fahy/ 101 Bd de Chateaudun/ 45000 Orleans... CONCRETE IDEA/ Bois Jesus/ 37230 Fondettes... HYACINTH/ 11 rue Dupont de l'Eure/ 75020 Paris... SEMANTIC/ 17 rue Gambetta/ 5400 Nancy... X-RATED/ Alex Farace/ 16 rue Henri Rene/ 34000 Montpellier... CUT THE NAVEL STRING/ Bettina Djerroud/ 23 rue du Port de l'Ancre/ 49100 Angers... TOBASKO/ MARS ATTCK Rds/ 5 rue Henri Barbuse/ 34200 Sete... KATAKOMB/ 57 rue St Vivien/ 76000 Rouen... PUNGY STICKS/ Mad Rak management/ 30 rue de la Liberte/ 94300 Vincennes... WELL SPOTTED/ 4 Boulevard de Lattre/ 90000 Belfort... ELECTRIC BUTTOCKS/ Buissiere/ Z.I Sud/ 34880 Laverune... BUUBLE BEER/ Philippe Schott/ 34 rue Costes et Bellonte/ 41000 Blois... VIOLENCE/ SHIT FOR BRAINS/ Patrick Foulhoux/ 49 rue des Liondards/ 63000 Clermont Ferrand... TEX WILLER/ 18 rue du Cevalier Roze/ 13002 Marseille... JUG/ SHAKING DOLLS/ Matilde/ 1square de Contades/ 49100 Angers... CONDENSE/ Maie Perraud/ 41 rue des Tables Claudiennes/ 69001 Lyon... SIZEABLE/ Christophe Bermejo/ 259 rue de Charenton/ 75012 Paris... SPORE PROD/ Henri Pierre Trocherie/ "Les Brunetieres"/ 53370 St Pierre des Nids... TCHYZKOK/ Laurent Marchet/ Bat. B2-Cite Jardins/ Traverse de la Trevaresse/ 13012 Marseille... THE AGONY IS THE ECSTASY/ 12 rue Frochot/ 75012 Paris... MUSHROOM/ Benedict Gracia/ 9 pl.Boushet de Bernard/ 34000 Montpellier... ABUS DANGEREUX/ B.P 172/ 82001 Montauban Cedex... ONE ARM/ Isabelle Vigier/ 144 rue St Denis/ 75002 Paris.

Well, somehow it's the middle of summer. After a slow start, things have really picked up pace here in Eugene after a pretty dull June. Here is my attempt to relay some of the many goings on here, my name is john, by the way.

Bands: one of the newest bands is **THE CRABS**, a two piece drum/guitar thing that play beautiful pop. They have only played three times and are taking the summer off, but recently recorded a few songs and are going to release a 4 song7" in the fall. **THEE HEADHUNTERS** are another new band with some former **UNDERTAKERS**, they play garagey music very loud and fast - I saw them for my first time in June and they are damn good (468 Willamette Eugene, 97401). **FLOWERZ** used to be **AUNT FLOW** and have a new guitarist. They play twisted gothic punk, their drummer Mike plays hard and holds it all together. They just recorded Three songs and will probably do a 7" (592 W. 11th Ave, Eugene 97405). **TWO MINUTE HATE** are a band I don't know a lot about, they are post-post punk or as another put it: "the next logical step after Killing Joke". Recently they have been playing a lot of shows and some cool benefits (box 11383 eugene, 97440). **BUCKHORN** has the nicest band members around. They are a three piece punk/jazz instrumental thing - a party favorite. They appear on a new local comp tape called "pickle" write them at (1261 Washington, 97401). **COMPOST** used to be **MEDICINE WHEEL**, this band gets very little of the respect that they deserve, plus their drummer Gordon is the nicest guy in Eugene. Recently they've played a bunch of big shows, and keep getting better. Heavy, Codeine-like is how some people describe them, find out for yourself, they already have a 7" on Eldest Son and have another one coming out soon with three great songs on Red Rover, buy it (box 8514, Portland 97207). Also upcoming for Compost is a split single with **KPANTS** (silent k) who just released an impressive first 7" on local label Am•A•Cha Records. They have been playing a lot of shows all around and have been turning some heads. Loud, thrashy pop with catchy vocals is what they play. Keep an eye out for these boys late in the summer on the I-5, they're also recording some tunes for a couple of upcoming comp's (388 E. 16th Ave Eugene 97401). **ADICKDID** are everywhere. They have been playing all over and get better every time I see them, which means that by now they are even more than fucking great. Loud and mean with great songs and vocals. Buy there single on Imp or find them on either the Stars Kill Rock or the YoYo Julep comp, watch for a record soon to(box 11205, eugene 97440). If you haven't heard **OSWALD 5-0** then I strongly reccomend you try to see them live or to go by there newest single on My Pal God or better yet, their new lp "For Losers Only" on Grinning Idiot Records. Nick (guitar) and Diane (bass) are great vocalists and along with Rob on drums play loud, driving, melodic punk and some pop too. I cannot stress how fucking great this band is!!!! (po box 3766 Eugene 97403).

Side projects galore: The **CLOROX GIRLS** are Gordon, Mike and Nick from Compost, Kpants and Oswald 5-0. These crowd pleasers were playing a lot of shows a while back and are planning on getting back at it soon, I hope. **CHROMOLLY** is Kaia from Adickdid, acoustic. Beautiful songs, though not always about beautiful things, that you could listen to over and over. She should have a tape or single soon (contact through Adickdid). **77 CHEVELLE** features the rhythm sections of Two Minutes Hate and Adickdid. **THE TIMMIES** are Paul (runtmeyer) and Paul and Gordon (Compost), they play surly punk. **SARADOUGH** - Jason (Flowerz) and Sara (Adickdid). Other bands out and about are: **DOSE**, **BIG I AM**, **DETONATORS**, **AGENT 86**, **NAKED LUNCHBOX**, **MARBLE ORCHARD**, **PIGLET**, **BILLY JACK**, **SOWBELLY**, **ARTLESS MOTIVES**, **PEARL DIVERS**, **SOCAHTOAH**, **FINGERHUT**, **BOOGIE PATROL EXPRESS**, **THE BIG FAGS**, **BETMARS**, **HER NUMBER 13** and probably a bunch more. Oh yeah **RUNTMEYER** broke up and **MARSHAL PLAN** moved to Portland (sorry if I forgot anyone).

Venues: John Henry's (503) 344-2475 (for booking) is by far the best venue in town for shows. They get cool bands from all over and thanks to Lucy, more bands are playing here instead of passing us by. For those bands that have stopped, thanks!!!. The one drawback of John Henry's is that it is a bar and kids



have no place to see bands, **WOW Hall** (503) 687-2746 is all ages but only has occasional punk shows that cost a lot. There have been a couple of free outdoor things and recently all age shows have been set up at the **Condon school** near the university by Ryan (a.k.a. "rex" fanzine) and Louie. Hopefully it will become a permanent thing, but It's hard to say because no one ever shows up to the shows (come on jerkies!!!). Basement shows do happen now and then, but mostly during the winter when its wet and rainy. **New Max's** (503) 485-9001 just got new owners and a new sound system, It surely can't get any worse and a lot of bands that wouldn't play there before are giving it a shot so.....who knows???

Record Stores: Eugene basically has three record stores worth checking out, **Green Noise Records** is downtown and has a great selection of vinyl and 7" 's (punk, noise, garage, pop), plus a bunch of fanzines and comics too (468 Willamette, 683-1584). **House of Records** has the widest selection of music, but is mostly cd's and tapes, plus its a bitch to find a record you want because they are filed like books, grrr... (258 E 13th). **Happy Trails** has a decent selection of used cd's, records and tapes and some new stuff too (365 E 13th).

On to **Labels:** Just recently have labels started popping up here, a good sign indeed that things are happening. **Am•A•Cha Records** have just done the **KPANTS** single and are working on a follow up to last years all Eugene comp tape "**Pollen Count**", this one is going to be vinyl and is an AIDS fundraiser (388 E 16th/ Eugene 97401). **Grinning Idiot** released the **OSWALD 5-0** record and also have a single coming up (Box 10634/ Eugene 97440). **Lil' Brother Records** have two new singles by **SENTRIDOH** and **CORDUROY** ($3 ppd), and are also putting together a Minutemen tribute record, which is going to be a benefit for D. Boone's dad who has cancer. Some of the bands contributing are Treepeople, Crackerbash, OSWALD 5-0, Tsunami, Meat Puppets, Sebadoh just to name a few (Box 3224/ Eugene, 97403). **Jealous Butcher** is another one I just found out about, they have a comp tape out with local bands (no address on the tape?).

Some of the **Zines** around on a psuedo-regular basis are **Rex**, interviews, tons of reviews and hilarious ramblings about (insignificant?) stuff (no one really cares about) that happens here (2255 Brittany Dr/ Eugene, 97405). **Rant** is a new one I just saw, it has some interviews with local bands (Two Minutes Hate, Dose, Adickdid), stories, poetry and great artwork. **Ramen City** is pretty random and very entertaining with stories, reviews, and stuff such as "Most worthless members of a band" (361 E 14th #33/ Eugene 97401). Other mentions are **Bad Trip** and **Post Adolescent Angst.** (I know there are probably a bunch of other small zines, sorry if I missed you). **The Plague** is metal/thrash (maga)zine with a pretty wide variety of reviews and interviews (Box 2038/ Eugene, OR 97402). Both the **Northwest Ind. Music News** (174 E 16th #3/ Eugene 97401) and **Perpetua** (Box 399/ Seal Rock, OR 97376) are monthly type things that have calenders of who's playing and some columns, interviews, and reviews to boot.

There are really only two radio stations that play any punk at all here and its pretty limited. University of Oregon campus Radio **KWVA, 88.1 fm** just went on the air recently and play a very ecclectic mix of music and are doing a damn fine job for how new they are. They do a locals show and some punk specialty shows. (U of O, Suite 4-EMU, Eugene 97403). The other station is **KRVM, 91.9 fm**, who have some great specialty shows including the local and indie (yes, its a plug) show on Sunday nights, if your in a band, send me some music!!! Modern Mono unfortunately is no longer on the air. (1574 Coburg Rd #237/ Eugene 97401).

Well I'm sure that's definitely not all, and I know it. I'm skipping all the places to get food, coffee, books, clothes...sorry. Let me just say though that things here are damn cool right now and there are a lot of really great people putting a lot into making things happen here. Since I'm sure your going to want to come check it out, you can write me (John Biebl) at 388 E. 16th/ Eugene 97401, for info, or just entertainment, I like mail. Once again sorry to anyone/ thing I forgot.

OK, since I have been getting a couple of letters from people asking me what's been happening in Toronto it has in turn led me to write this scene report and hopeful kill a few birds (and cops) with one stone. Thanks to all who have taken the time to write me, and please keep the letters and info from other places coming.

Being, South Western, downtown Toronto Centric, the Toronto Punk Scene is Located in the areas of College Ave. to Queen St (North to South) & University to Ossington Ave. (West to East) which also includes The Kensington Market and The Fashion and Arts District. (for those that don't know.)

Bands... BUNCHOFUCKINGOOFS, have just finished a new single *"it's not my problem"* an l'v'ich will appear on a compilation of Canadian hard-core / punk bands intitled *"Dead on the road"* which has been in the making for several months now (thanks to the combined efforts of **Raw Energy Records** and Jim, bass player for **RANDOM KILLING**) and should be out around the end of September. Also the **GOOFS** are throwing around the concept of recording a new EP. dates are as of yet unavailable available, and giging is going to be contained basically Toronto (maybe Montreal). It was a close one, because they almost broke up. Another band Steve Goof (on bass) is also involved with is **POLITIKILL INCORRECT.** Fronted by two singers (Citizen Greg, Male, and Linda, Female) and backed by two guitars (Lamo and Andrew), two basses (the other being Zak) and one drummer(Pat) who is the newest member (after expelling the previous drummer who was also the drummer of the long defunct 4 **112 REASONS FOR RETRO ACTIVE ABORTION**) is making

a predominate place for its self in the T.O. scene, and will also be appearing on the cross Canada compilation. **ARMED & HAMMERED** is still working on getting a new release of 8 songs out at an all so very painstaking rate, but a sampler/ demo *Beans On Toast* is floating around in attempts to get a label interested or some sort of monetary support so they can finish the work. Also as usual, they're doing several shows almost at a weekly rate. The unnamed release should be out with in the next couple of months and most likely in the form of two 7 inches utilising six of the 8 songs. Also they are considering going back in the studio to record their entire play list (about 23 songs give or take in including covers from Flux of Pink Indians, Rudimentary Peni, Bare Naked Ladies, and Poison Idea) off the floor and raw but there not sure if this is going to be released or not. **ARMED & HAMMERED** contributed to the cross Canada comp. Also **ARMED & HAMMERED** are minus their borrowed guitarist dorion (from **SUCKERPUNCH**) who is now residing in Canada's west coast. Base player (Kerian) & Drummer (Kyle) From **ARMED & HAMMERED** has also formed another band **Ulcer** who is doing a spilt 7 inch with Edmonton's Glory Stompers. **ULCER** who is also making their mark in the Toronto Scene is recently Sporting a new singer (Joe) in addition to their original singer (Pete). **RANDOM KILLING** (who are currently on a tour of Western Canada and just finished an East coast tour) has recently added **SUCKERPUNCH**) Drummer Shawn to their line up and it seams to be a much improved and hopefully more permeate addition then their previous attempts of securing a drummer. Since Jim, bass player for **RANDOM KILLING** is putting together the Cross Canada Hard core / punk Comp, I don't need to say that they will be also contributing to it as well. Look forward to contributions from **NORTHERN VULTURES**, **SHIT HEADS**, **BRONTOCRUSHROCK**, **SUCKERPUNCH**, **RIPCORDS** and about 24 other bands from Canada. All Female line up **CHICKEN MILK** just released a Slab o Vinyl so hopefully their will be more info to come on them, and some of the other bands you could expect to hear from in the near future are **BLOWHARD** (in the studio) **WAD**, **SOCIAL ASSISTANCE**, **HOCKEY TEETH**, **SMEAR**, **THE BLUNDER MEN**, **DRUNKEN ANGER**, **KOPS FOR CHRIST**, **DIRTY BIRD**, **THE TEMPLARS** and **THE SATAINATRAS**, just to name a few of the Hard core /Punk bands in the area. Which leads one to think that with so many bands, Toronto would be spouting a healthy Sean, but unfortunately, most bands for Sociopolitical reasons don't want to be involved with each other, don't go to each others shows and basically don't support the scene as a whole. This leaves the scene in a fragmented, week, and basically almost non existent with the exception of the current bands and few show goers. Also if you're interested in the gothic /industrial scene at all you can also check out **D.H.I.** (Death & Horror Inc.), **MASOCHISTIC RELIGION**, **MOURNING SICKNESS** (an all female industrial band) or **LOVE BOMBER** (formerly Pure).

Clubs... well as usually there isn't many clubs to pick from, but a few are still worth mentioning for example, **Classic Studios** (located at 1 2A Ossington Ave. at Queen St.), **Sneaky dees** (at College & Bathurst St., who seams to have changed their minds about booking hard core bands), **The Edge Water Hotel** (King & Ronscansvales, which I don't openly suggest unless you want to get harassed by the stafl or beaten up by the police) the **El Mocombo** (at College & Spadina Ave. MDC played there in June, but make sure you have I.D.!!!!), and new comer **Naked Lunch** (at Queen & Spadina) who have been more than eager to help promote the hard core scene and recently hosted the UK subs, Ripcords (Montreal), Mob Action (Chicago) and Ulcer. **The Vampire Sex Lounge** (Queen St & Clairmont) which is more a less a Goth club. Has been home to many of the scenes local punks, thay are also willing to have the occasional hard core act, and Art show. **The Drake** (1150 Queen St) closed its doors last December, something to the degree of the lease running out and the owners not wanting to renegoitate it, also **X-Space** (the former punk Mecca) has also closed it's doors for good after cops busting several shows, harassing the owners and patrons, and having the sink ripped out of the wall. This also put several bands from the local scene out a jam and Rehearsal space. Two other places you might want to check out for gigs is the **Silver Shack** (Augusta Ave. & College, this place is great to play if your a band but theirs trouble with the management who like to scope part of the door at under age gigs), and **The Greeks** (Baldwin St. & Augusta Ave., the owner is very generous) located in the Kensington Market. Or if you just want to drink, and hang out try the **Bistro 442** on College St., at Bathurst St. (across the street from Sneaky Dees). If you want help trying to get your self a gig when you're in town you might want to get in touch with **Black Scorpion Productions.** They have set up several gigs and benefits, and have helped out many bands including the U.K. Subs, Shlonk, M.D.C. and several local bands. They also set up the 3rd. annual **PunkFest at Spider Land Acres** that hosted 40 Bands. The Spider land gig is an Annual thing, so i~ you want to get involved send a line to Black Scorpion Productions.

Stores... Some record stores you might want to check out while in town are **Rotate This** (specialising in hard core. punk, some industrial, and basic American alternative bands, lots of vinyl, sell and trade) located at Queen St., one block west of Bathurst. **Penny Lane Records** specialising in gothic, industrial, and early punk stuff (X-Ray Spex, original Sex Pistols 7" etc.) more of a collectibles and hard to get store, Located one block west of Spadina Ave. on Queen St. And **Vortex** (two blocks west of Spadina Ave. on Queen St.) records and tapes, which is basically the dump for used product, can be costly at times; but guaranteed to usually find what you looking for on cd or vinyl (lots of vinyl). If you feel really brave you can trip over to Toronto's main drag, Yonge St. There you can find surplus stores, cheap greasy spoons guaranteed to make you howl for rolaids and **The Record Peddler**. Located three blocks north of Wellesley Ave. This is your basic run of the mill alternative record store, mostly dealing in new releases but you might find a good buy at times, or something that's a rare import as well as zines and mags. If you're looking for a good book store, **Pages** located between University and Spadina Ave's (across from The City TV Bldg.) is pretty good. They carry MRR, Alternative Press, Propaganda, and about a million other music rags. They also carry Gay and Queer culture literature, and just about any thing else pertaining to Sub or Counter culture (including hippies and new age).

Last but not least the following radio stations, **CIUT 89.5fm, CKLN 88fm, CHRY 105.5fm** all have shows that either play hard corel punk rock or very dam near to it and present shows as well. You might want to try reading Exclaim magazine or the National Chart. They both deal with counter culture and music, although the National Chart tends to be a bit more geared for the music industry, but they both will review any thing weather it's cassettes, CDs, or records, and in any area of music.

On a last note, Toronto just completed another **"Punks Picnic".** Although the picnic itself was a little lame, the show that night (held at Classic Studios) which included 5 bands was a total success all the bands rocked and I think I can say that was the best Hard-Core show I've seen in Toronto in Years!!! Any ways that's about it for now, if I left any one or thing out please let me know and I will include it in my next scene report. Until then, keep cool, and smash the system. xoxoxo
Mopa Dean.

Addresses: **Mopa Dean** c/o Ciut Fm/ 91 St. George St./ Tor. Ont. M4S2E8... **Black Scorpion Productions** c/o Kate/ 46 Noble St./ Tor, Ont. Apt 214... **The National Chart**/ PO Box 332 Stn. A/ North York Ont. M2N 5S9... **Exclaim Magazine** c/o lan Danzig/ Box 263 Stn. Q/ Tor. Ont. M4T 2M1 (any correspondence that I didn't include is do to the fact that they were in previous scene reports, or are available in *Book Your Own Fuckin Life*. If you can't find them, drop me a line and I will pass it to who it belongs to, or provide the information.

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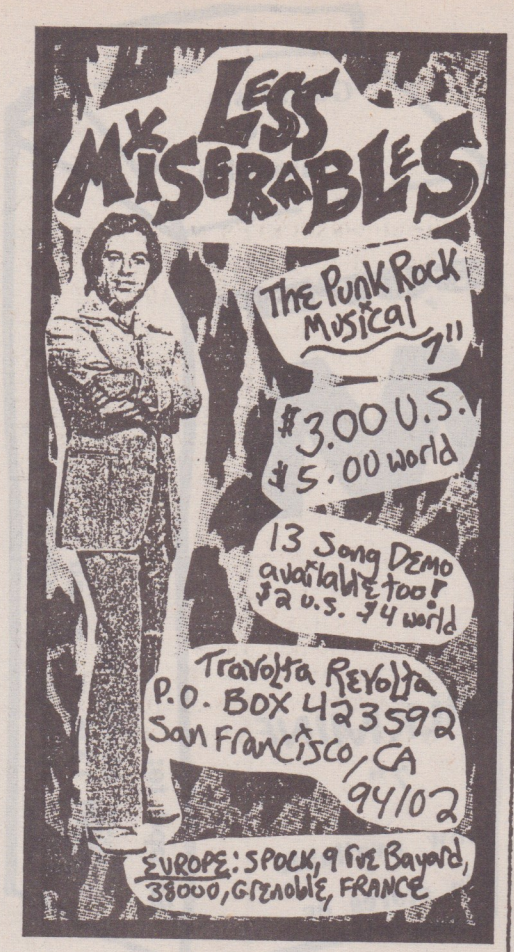

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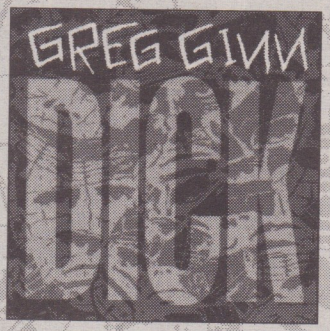

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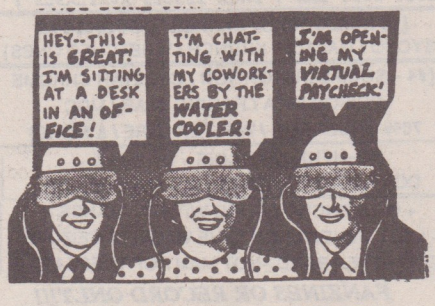

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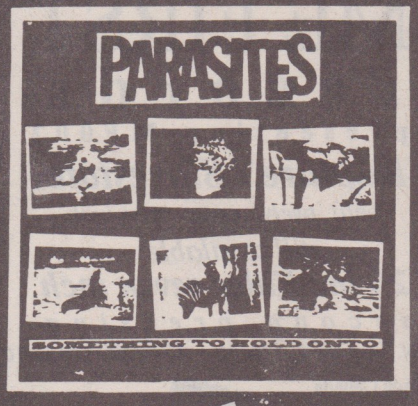

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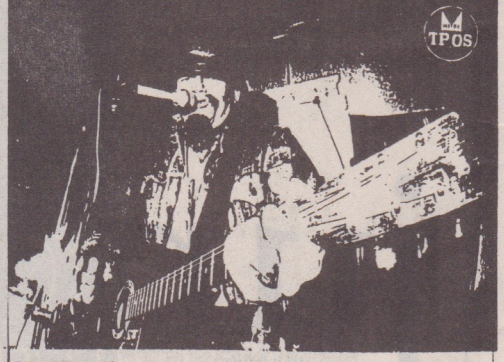

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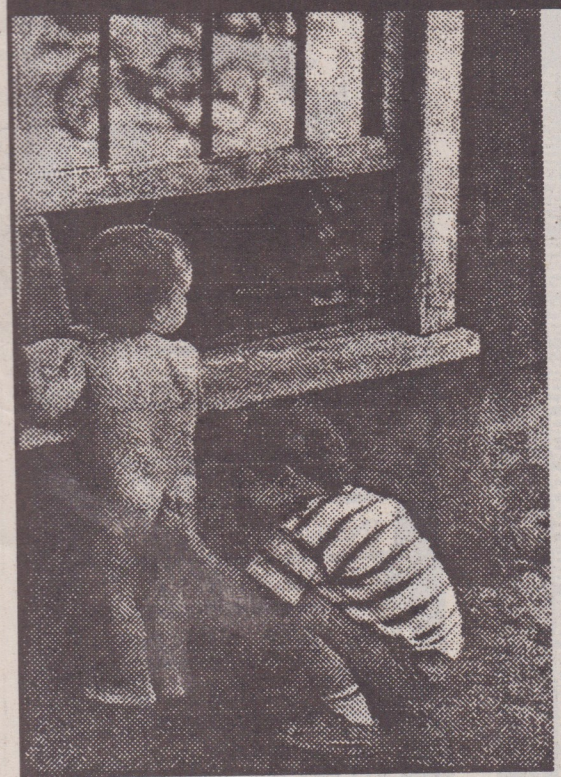

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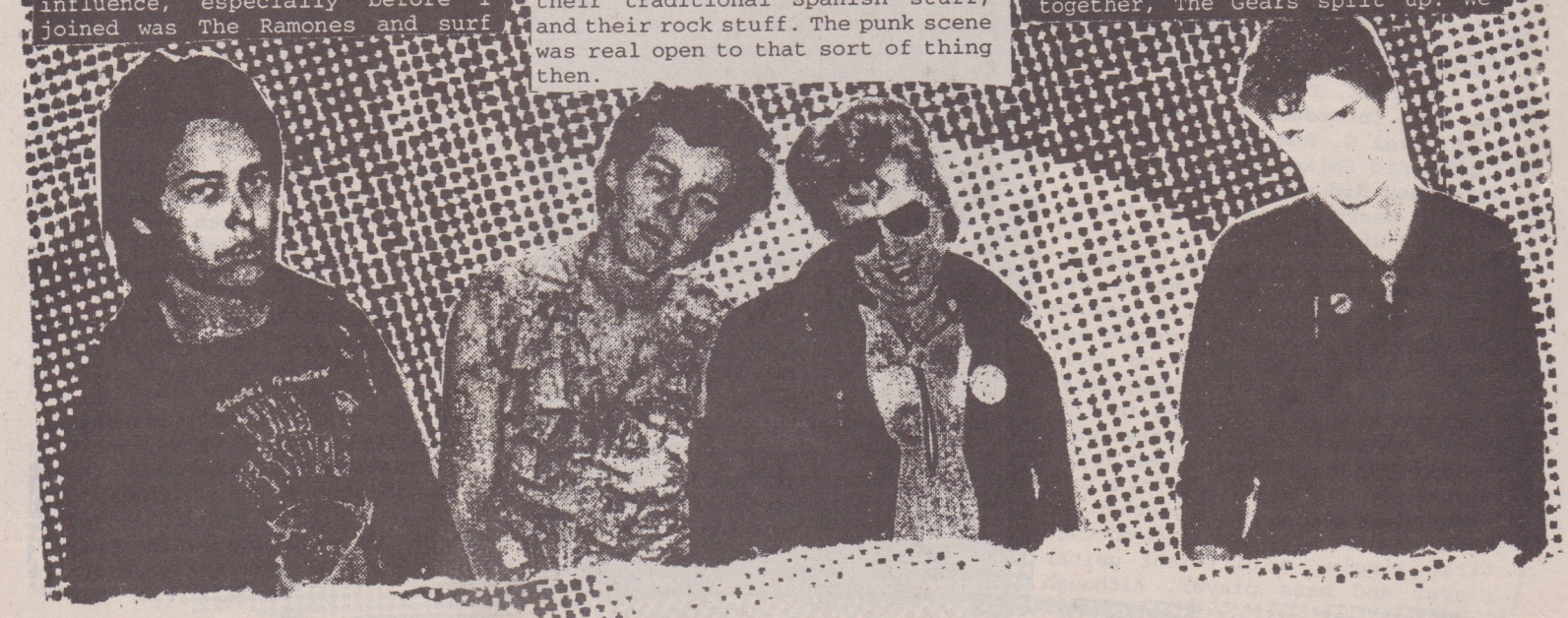
The Gears were/are a great punk band from L.A. Their self-released single from 1979 and subsequent debut (and only) LP from 1980 are both hard to find, so Iloki records recently re-issued the 7" and LP on one great CD. Filled with lost classics like "Baby Runaround," "Let's Go To The Beach," "Don't Be Afraid To Pogo" and "Trudie Trudie," the CD rocks as hard now as it did over ten years ago. A spur of the moment reunion that took place a while ago prompted the band to come out of retirement and start to play shows again. In June of '93 I, Alan Wright, had the chance to interview a couple of the members of the band, presented here for your reading pleasure.

The GEARS

MRR: Alright, I guess we should let you guys introduce yourselves.
Axel: Axel G. Reese. The singer.
Spike: Kid Spike, guitar player.
MRR: When did you first form?
A: The Gears actually started in 1978, in Highland Park where we all lived and went to school together. The drummer, Dave and I met in 5th grade when I moved to L.A. and we lived in the same neighborhood and went to the same school, up until high school. Then we met again after high school. We graduated in '73, and I guess got back together when the punk thing started. We met at The Masque, I hadn't seen him for a long time, so we got a band together. We had a couple of other guys on that first single, a different guitar player and bass player. Although Brian Red, our regular bass player is on the cover, he didn't actually play on it, Gabe Shock did. At the time, Spike was in The Controllers and we used to go watch them play. This was like the heyday of punk: Darby and Trudi, The Screamers, The Weirdos and all that stuff. So, Spike was in that band and they kinda broke up, well I don't really know what happened.
MRR: Well, Spike, what did happen?
S: You know, we went out on the road for about three weeks, living on amphetamines 'cause we didn't have money for food, then we came back to L.A. for three days, and left again for Austin and by the time we got back, we all hated each other. Five guys in a Galaxy 500 all the way to Austin and back!
A: The way I met these guys, I met them through Red. Mad Dog, the drummer for Controllers was squatting on Sunset Strip, next to the Bullwinkle statue, and I stayed there a lot and that's how I met Spike. I think this was late '79. We'd just lost our original guitar player, Crazy Rueben, so we talked Spike into coming with us.
S: The Controllers had played with you guys at The Hong Kong Cafe, and I liked Dave's band before you guys, The L.A. Shakers, 'cause we'd played with them. A: You have to consider the time, too, and what was happening. The scene back then, it was a wonderful time. We just had that attitude of doing whatever we wanted to do.
MRR: So, Spike joined the band and you made that album. Did you guys put this out yourselves?
A: More or less. We had a good friend, Jeff Hedge, who was our manager at the time who had a label called Playgems, but we were the only band on it.
S: It was kind of half and half. We paid for the recording and he paid for the pressing and the artwork.

MRR: How many of these did you make?
S: Four thousand.
A: We silkscreened four hundred of the covers, sort of a collectors thing.
MRR: I collect '70s punk stuff, especially singles, but I'd never come across yours.
A: Well, you know, that's another good story. When we kicked Rueben out, he and his family had kinda given us the money to put out the single, and we printed a thousand of those. This was at a time when everyone was doing their own singles, and a lot of great singles came out. We did ours, and it wasn't really that much money, but when we kicked him out, we only had our hands physically on two hundred of them, so he confiscated the other eight hundred and according to him at the time, he destroyed them all. When the CD came out, Chris from Ilkoi said that one of the stores told him that when they were playing the CD in the store, this guy came up and was going like "I'm on this thing and they didn't even credit me." Well, the CD's got that first single on it, and Rueben, or Crazy Rueben as we called him for good reason, is saying all this stuff but doesn't look at the CD which does have his name on it if you open it up. Anyway, he shows up at the store the next week and he has all these Gears singles and sells 'em to the store for like ten bucks each!
S: Apparently, Rueben's like real mysterious. He's gone to four different stores and sold them, but won't give out his phone number or anything! So, Rueben's got lots of 'em and is making lots of money!
MRR: So, what was the stuff that you listened to that gave you the "Gears sound?"
S: Well, we were all listening to that '75-'79 punk stuff. A lot of influence, especially before I joined was The Ramones and surf stuff. When I joined the band, even though I wasn't a full-on rockabilly cat, I brought a little of that in, that was what became the "punk-surfabilly" sound.
A: You fit right in that respect, because we already had some blues and country oriented songs, like "Darling Baby." Of our group, basically, Dave was the early R'n'R fanatic and our time of growing up was that music. What Spike brought in, as far as the guitar goes, was a lot more "finesse."
S: I was playing a lot of three-chord things.
A: But everybody influenced each other.
S: When The Controllers broke up, The Gears were a natural for me because what I loved about The Gears was that three-chord simple punk, songs like the stupid "Trudie Trudie" and all that.
A: "Trudie Trudie" was not stupid, it's an innocent song!
S: You know what I mean, that cool three-chord punk rock!
MRR: Simplicity at its finest!
A: Yeah, we weren't really into orchestra classics.
S: The cool thing was all the other elements.
S: The other elements included having fun and getting laid a lot.
S: That was a catalyst for doing it.
A: He fit right into the band for that reason alone. The time was real fun, I can't express enough just how much fun that era was. We saw every possible band imaginable.
MRR: You guys played with a lot of other bands who, in some ways, went on to a lot more than you in terms of popularity.
A: The biggest bands we played with were probably X, The Weirdos and The Blasters, all of whom went on to major labels. Los Lobos real early on, too. They came into town playing their traditional Spanish stuff, and their rock stuff. The punk scene was real open to that sort of thing then.
S: The Blasters weren't really punk, either, but they had a cool "roots" sound.
A: I was in band called The DI's, not to be confused with DI, after The Gears and we did a song that was a tribute to The Blasters and there's lyrics in it about Exene Cervenka telling us about The Blasters. Later, we put out an LP that Billy Zoom produced.
MRR: I wanted to ask you about "The Decline & Fall Of Western Civilization" movie. You guys were filmed for it, but didn't end up being in it?
A: I think it had to do with, uh, there was a lot of heckling going on. We were having a bad hair day or something.
S: I think there could be a lot of different interpretations, but there was a certain element in those days, the people that came to the clubs be they hardcore punks or whatever dug us 'cause we had a hard sound and it was honest. But, there was also an artistic fringe that was sort of elitist and they didn't like us. We weren't "hardcore" enough.
A: Our music was fun, up kinda stuff.
S: Reminiscing about those early years, there was an art faction that sort of controlled that early media. Some of them were cool, I don't want to slag them all, but we were "too fun." We were a punk band, we had the tempo, the look and the attitude, but underneath it all, we were basically a fun band and our songs weren't about doom and gloom, so that "artistic thing" wasn't us.
A: We were just nice guys. We never wanted to hurt anybody.
MRR: So, when did you actually cease to exist?
A: Well, Dave and I went on to this other band and without wanting to open up a whole can of worms here, as many bands or groups of friends do, after a certain period of time together, The Gears split up. We



kinda considered ourselves a "dark horse" band. Without wanting to toot our own horn, we were as good as anyone else. The thing was, we had bad luck. A lot of things happened that shouldn't have, and a lot of things that should've happened, never happened. As far as the actual break up goes, it happened on stage, at The Starwood, in a very dramatic Pete Townsend sort of way.

S: Just so you know the sequence of events, it was a mental nutcase episode of mine, girl-related bullshit, where I smashed my guitar on stage.

A: It's funny, 'cause Rueben ended up being out of the band for a girl-related thing, also.

S: Basically, I smashed my guitar in a fit of rage. I didn't swing it by the neck, I just sort of body-slammed it. I didn't know that was going to be our last gig. I guess things were faltering.

A: What do you mean, you were fucking mental!

S: Well, yeah.

A: I guess this would've been like '81. The funny thing was, we were playing with The Last that night, and they played those real expensive 12-string hollow body Rickenbacher guitars, and Spike, after smashing his guitar, picked up one of theirs and almost smashed it too! I just barely stopped him!

S: Every once in a while, someone would find out I was in The Gears and say "Oh, I saw your best show ever!" and I'll be like "Oh, which one was thtat?" and they'll say "The one where you smashed your guitar!" It's like last night I wanna remember! We played like four songs, I smashed my guitar, almost smashed another one, then split and people remember that as our best show!

A: We played another show once were we only played two and a half songs, right at the beginning of the Huntington Beach skinhead scene, I think that was with Black Flag.

S: That was when someone threw a dead bird at you!

A: A couple of heckles, and all of the sudden something hits me, I look down and see a dead sparrow at my feet!

MRR: Oh, nice!

A: But we got paid like a thousand bucks to play for ten minutes! See, we were trying to compete with the popular theme at the time, which was like destruction, kill, hate, etc. and we were like "let's meet girls, get drunk and rock out." You can give as much as you want, but that gets boring to a bunch of people that want to be told what to do.

S: OK, next question!

A: I'm just reminiscing too much. See, I've got a bad brain, so when I can remember, it's so powerful.

MRR: No, you've got a "teenage brain!"

A: Yeah, "you can't make me get old!"

MRR: So, Axel played with the DI's, but what did Spike do?

S: Well, to answer it very shortly, when I left The Gears, I was very disillusioned with music. The thing you gotta understand about those days was that nobody did this shit, I mean it was no career decision, that was one of the more tenuous things about the way bands happened. You didn't go out interviewing musicians, you just formed a band with your buddies. I just happened to play guitar, heard The Ramones, played in The Controllers and then The Gears, but got real disillusioned with "the business" side of it. I never respected the artistic or creative side of what we did, and I just didn't want to be associated with it anymore.

A: When we started back at The Masque and all that, it was to say "fuck the business, let's have fun". Tthen later it started getting all homogenized and fucked up 'cause of the business thing coming into it.

S: I didn't play guitar for like eight years, and then two years ago, started doing this Skull Control thing Axel's band was doing every Tuesday night at The Shamrock in Hollywood, and me and Billy Bones, who used to be in The Skulls, would go and hang out. We had talked about getting a band together, and Axel and Dave suggested we come down one night, so we threw this thing together we called Skull Control, practiced twice, and went down and played this show. For some reason, all these people came out, and that became what Skull Control is now.

MRR: So, you started this Skull Control thing. How did that lead to the Gears getting back together?

S: Well, it happened the same night. I ended up on stage with Axel and Dave, and Johnny Ray on bass, and we did like a short Gears set that went over real well, so much that it became fun to do again. We've been doing it, we don't beat it to death, we go out and do it when we want to.

A: Chris offering us the chance to re-release the LP on CD was a catalyst there, also.

S: Chris is a great friend, he'd put out some Controllers records way back when, and I totally trusted him to do it, so I brought it to Axel and Axel gave him the master tapes and Chris put it out.

A: It was pretty amazing that night with The DI's and Skull Control, 'cause there are like five guys in The DI's, and so our guitar player and harmonica player jumped off stage, Spike jumped on and instantly it was a whole different trip!

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S: Literally, at that point, I hadn't played guitar in so long, and Skull Control only played seven or eight songs, so I was real rusty, but the combination of The Gears has a certain chemistry or magic. It was real exciting to do it again.

MRR: Now that you're playing again, what's next for The Gears?

A: Well, we've talked about doing a new 7" single.

S: Definitely I think we'll do that, and I've been bugging Axel and Dave to do another album. It's sort of a tough spot for me because of my commitment to this other band, but as I've said to these guys, when I came into The Gears, I brought something to it, but the bulk of what The Gears is was already there, and Axel and Dave did it. So, I keep bugging them to do what they did before, and make another cool Gears record!

A: See, back in "the old days," we were a lot closer together. We lived together and played together. Now things have changed, we all have day jobs, it's not quite the same! I know we could still pull this off. The bottom line is, we are playing again, and will continue to do so until we're physically unable to do so!

The Gears c/o Axel Reese/ 2415 Mc Cready Ave/ L.A., CA 90029

Hailing from the steamy swamps of Houston, Texas is Sad Pygmy a four piece band of happy psychedelic punk rock idiots. Their outstanding creed is that hateful misery can be entertaining and therapeutic. The band is comprised of: Carol Sandin - voc. and bass; Bob Lederer - drums and howl; C-Dog - voc. and guitar; Paul Gonzalez - voc. and guitar (not present at interview). On May 30, 1993, I sat down and chatted with Sad Pygmy at Lazy Squid Records in order to better understand the method to their sadness. Interview by Randy "Mr. Hobbs" Morris. Sad Pygmy c/o Lazy Squid Records/ PO Box 52621/ Houston, TX 77052-2621.

C-Dog: I'm inspired by everyday tragedies, like when you smash a finger, or stub your toe or something like that, and you just want to...KILL. That's my inner well of beauty...It comes from the pain and hate of, ya know having to wait in long lines for beer at the supermarket or something.

Carol: Going through hassle.

Bob: Ya see it's different for me. That's why we're so-well balanced as a band, because I see the beauty of everything. Speakin' of standing in line, I'll be standing in line and you can concentrate on like a little purple dot on the wall, and after three or four minutes you reach a total hallucinatory state and you just totally time warp.

C-Dog: *(Laughter)* Are you sure that dot was on the wall?

Bob: Oh, well... *(Laughter)*

SAD PYGMY

Bob: Well it all started when my dad used to lock me in the closet and make me listen to Burl Ives. *(Laughter)*

MRR: So you'd count that as an influence?

Bob: Oh, well...

MRR: Actually that was a very nice segue, because I was looking at my list of questions here...

C-Dog: *You* have a question about Burl Ives?

MRR: I do have a question about influences that I was staring at, just as he said that.

C-Dog: Burl Ives & Jimmy Swaggart. Jimmy Swaggart is my big influence. He taught me how to open up and cry like a man. *(Weeping, laughter)*

MRR: Indeed. *(Laughter)* How do ya'll view your own outlook as projected through your music. The perspective of Sad Pygmy as a band. I don't wanna get too heavy and say like a message...

C-Dog: *(Belches Loudly)* Does that sum it up?

MRR: Yeah, but I mean is there...Cheese? Involved in Sad Pygmy.

C-Dog: Definitely cheese'

MRR: ...Political...

Carol: Lots of cheese; cottage cheese, cheddar cheese.. cream cheese...

C-Dog: Political cheese...all kinds of cheese.

MRR: So you might say that...you like to poke fun at things?

Bob: Yeah, social commentary, too. I can say this, 'cause I don't write any of the songs. *(Laughter)* C-Dog and Carol look out there and mirror and interpret things in their own warped ways, and then lay it out for all to see.
Carol: Yeah, lots of hate (in my songs).
C-Dog: We take those everyday tragedies and laugh at them because life really is a piece of shit, but if you don't laugh at it, then you'll probably just completely go insane, and ya know, wander the streets, talking to yourself with a shopping cart.
Bob: Laughing more...

MRR: A couple of bad breaks...
C-Dog: That's right, we're three meals away from the plague...the rats will come in, people will be hungry, see what I mean? You know they just discovered Bubonic Plague in Dallas. In like a squirrel and a skunk.
Bob: I saw that on Quincy, yeah.
(Laughter)
C-Dog: No really, Bubonic Plague in Dallas, not like its any surprise.

MRR: Like left over from...
C-Dog: I don't know it might have something to do with the Kennedy Assassination.
(Laughter)

MRR: Speaking of, do ya'll see yourselves as any kind of representatives of a kind of feeling of Texas?
Bob: Without any question.
(Laughter)
C-Dog: We definitely feel a bond with all the sick, wonderful things that go on in Texas.
Bob: There's such a lush musical heritage that stems from Texas.
C-Dog: The Big Boys, Dicks, Butthole Surfers, Crust, Ed Hall.
Bob: Roky Erickson and 13th Floor Elevators, even Bob Wills and...ya know its all there.

MRR: What keeps you doing it or rags on you (about being in a band)?
C-Dog: We basically do it 'cause we're crazy, 'cause we have no other choice, we have day jobs, but...ya know.
Carol: What rags on me is when someone automatically assumes that you're someone's girlfriend, or you're the singer (cause yer female). I'll tell people I'm in a band, and its like "what do you do, sing?".

MRR: But you do sing.
Carol: Yeah, but I also play bass.

MRR: They don't assume you play bass. Do you have any specific towns you'd like to go visit, do a show or two?
C-Dog: We wanna play everywhere, we wanna play every little nook and cranny everywhere...No crappy little basement hole is too small.

MRR: Is that true?
C-Dog: That's true.

MRR: Who's the saddest Pygmy?
C-Dog: We're all sad. We're all sad, Dick.
Bob: Just another reflection on this society in which we dwell.
(Laughter)

MRR: A mirror image thereof.
C-Dog: Because everyone is that little under-appreciated person that doesn't get noticed, and is sort of left in the exhaust fumes, and haste of the modern world, and that's what being a Sad Pygmy is all about, really.
(Laughter)

MRR: A modern day story of struggle with tragedy.
C-Dog: Our music is a spastic release from the pains of ordinary, hum drum 9 to 5, ah, bogus attitude, and...
Bob: Your everyday dealing with *The Man!*
C-Dog: Yeah, hear, hear.
(Laughter)

MRR: Maybe we could talk about the way ya'll feel playing live vs. recording. How is that different, going into the studio vs. just plugging in, going out and playing a show?
Bob: Well we've been at it since the late 50's so it's pretty natural for us by now.
C-Dog: We're really old. Much older than we look...Bob's in his early 50's.
Bob: Yeah.
C-Dog: We love playing live and we love playing in the studio. For shows a lot of times we'll get projections going and strange lighting effects, or fog machines.
Carol: Weird outfits.
C-Dog: Yeah, we've done a lot of bizarre things.

MRR: So you like to create an atmosphere if you can?
C-Dog: Exactly
Bob: To a degree, not really over do it.
Carol: And not stay the same either, because I don't want anybody to expect us to do a certain thing.

MRR: You don't want to be defined.
Bob: Yeah, we're out there having fun and keeping loose.
C-Dog: We use slide projectors and sometimes 16 mm projectors... In the studio we...can really fuck up bad. We have a more controlled environment, so we can do more strange things, with tape loops or ah, vocal processing...
Bob: And more experimentation, like one night we'll take 14 cups of tea, put acid in 7 of them, and we never know what night we're gonna drink the acid...so then we play. So there's a control group, and...
C-Dog: It's all very scientific, all very controlled...
Bob: It's all for a reason.
C-Dog: Yeah there's purpose behind it, there's meaning.

MRR: That wouldn't happen tonight or anything?
C-Dog: Well you don't know. Which cup did you drink?
(Laughter)
Bob: Did you see visions of the green van?
C-Dog: When you see the green van, you'll know you've achieved...ah, whatever you achieve.
Bob: Pygmyism.

DISCOGRAPHY
- "Great Big Pile" v/a C.D.: Opens with "Unimpressed" (Deep Dot Records)
- "Unimpressed" "100 lb. Window" 30 min Cassette (Lazy Squid Records)
- "Manifestation V" v/a C.D.: Includes "Transmag" "Get Off My Back" "Lude" and "Smut and Glamour" (Aweful Records)
- 7" Single: Includes "Sometimes, Nightmares" "No Loss" B/W, After Me" and "Leave It On" (Lazy Squid Records)
- "Untitled" Full C.D. (Due out in September 1993) (Lazy Squid Records)

SAD PYGMY

TEENGENERATE

Fifi - guitar, Fink - guitar/vocals, Sammy - bass, Suck - drums

JEFF BALE

DEVON MORE

MRR: Let's start off with the history of the American Soul Spiders and how they turned into Teengenerate. **Fifi**: American Soul Spiders started five years ago when my brother **Fink** and I, our bass player Sammy, a girl drummer and Dezaki the singer formed a band interested in both Detroit Motor City Rock and 60's garage rock'n'roll. We were mostly interested in Motor City Rock like the Stooges, MC5, Mitch Rider & the Detroit Wheels and even early Bob Seger. So we tried to become a Japanese version of the Stooges or MC5. But in the end we managed to find our own style. Then last year the singer decided he wanted to stay in New York so he went and the four remaining members wanted to change our name because we really loved the singer and if he wasn't in the band we didn't want to keep the name American Soul Spiders. **MRR: So would you say there are a lot of bands in Japan that are in the same garage style as you?** **Fifi**: There are many bands in Japan playing garage rock'n'roll but most of them are 50's style garage or 60's style like Sonics, or rockabilly. There are not so many bands like us. There are not so many people that like the Dead Boys or Stooges. They're not so popular in Japan. **MRR: What bands do you normally play with back in Japan if there aren't so many bands similar to your own?** **Fifi**: Various bands, like the 5.6.7.8's, Copass Grinderz, Beyonds, Jackie & the Cedrics a surfing band, so every kind of garage band. **MRR: What about bands that are more '77 punk, like the Jet Boys?** **Fifi**: We are really good friends with them. We know them really well. They played with Jeff Dahl last month. **MRR: You were the support band for Jeff Dahl the first time he toured Japan, how did that come about?** **Fink**: First he wrote me and said he owned our singles and was very happy by our stuff. So I wrote back Jeff Dahl and said you're welcome in Japan, and he came. That's it. **MRR: How many shows did you play with him?** **Fink**: Only two. **MRR: And then you put out that good double single with him.** **Fink**: Yes. **MRR: So did the American Soul Spiders play Garage Shock last year?** **Fifi**: No **MRR: So this was your first year at Garage Shock.** **Fink**: Yes. **Fifi**: We played in Seattle last year with the Fastbacks and the Monomen. We also went to New York and played with the Devil Dogs. **Fink**: Also in Pittsburgh with the Cynics. **MRR: So what did you think of Garage Shock?** **Fifi**: We had a really great time. **Fink**: Incredible! **Fifi**: All the bands at Garage Shock were our favorite bands. We were very happy and honored. **Fink**: But we missed Dead Moon because of our Vancouver show. **Fifi**: We had a show the same night so we couldn't see them. **MRR: Out of all the bands you saw were there any bands in particular that you liked the most?** **Fifi**: The A-Bombs. **Fink**. The Monomen. **Fifi**: Sinister Six. We will play with them in Seattle at the end of the month when we return from L.A., New York and Boston. We really want to go to Boston because we are really inspired by Boston bands back in the 70's like DM7, Real Kids, Nervous

Eaters and a lot of other bands. **MRR: So who will you play with there?** **Fink**: Maybe the Cheater Slicks. **Fifi**: We're not sure. **MRR: Could we talk a little bit about your different records and how they came about? The Teengenerate record hasn't been released yet but there's a number of American Soul Spiders singles and a 12".** **Fifi**: First off we sent a demo a demo tape to Sympathy and Long Gone John loved it so we released our first single on Sympathy. The second one is a 12'" from an English label run by a guy named Kalv who used to play in Heresy. Kalv often comes to Tokyo. There's a woman named Erica how runs a record shop in Tokyo called Boy and also writes for a punk 'zine called Doll. We knew Erica so when Kalv came to Tokyo Erica introduced him to us and he really wanted to hear our stuff so we gave him a cassette and he really loved it and he decided to put it out on his own label. The third one is also on Sympathy records. Long Gone John wrote us a letter saying he wanted to release another record, so we sent him a tape and it came out. **MRR: You also have a split 7" with Supersnazz.** **Fifi**: On a label called Bailer in New York. **MRR: More recently you have one on...** **Fifi**: ...Get Hip. When we played in Pittsburgh Greg from the Cynics really liked us. He's the owner of the Get Hip label so he wanted to put it out. **MRR: So that will be the last American Soul Spiders record? From now on it will all be Teengenerate?** **Fifi**: Yes. **MRR: Is the singer planning on starting or being in another band in New York?** **Fifi**: He's already returned to Tokyo now. He only spent 6 months in New York. Maybe he's trying to form his own band but we're not sure. Sometimes we drink together, we're still good friends. **MRR So are there any plans for upcoming Teengenerate records?** **Fink**: A brand new label in Tokyo called Wallabies which is run by a friend of ours... **Fifi**: It's a very small label, it just started. **Fink**: I sent him our demo tape and he liked it very much so he decided to put out an EP including one original and two covers, Nervous Eater and the Zeros. **MRR: What about releases in the States?** **Fink**: Maybe Lucky Records in Seattle. They put out the Monomen single. They also put out a session from when Young Fresh Fellows came to Japan and played with Teengenerate. We did a couple of 60's garage covers. Next one might be with Sympathy. Long Gone John gave us a chance to put out a 10". **MRR: Why don't you tell us a little about the members, both yourselves and the members that aren't able to be here right now.** **Fifi**: Our bass player is named Sammy he's a semi-professional cartoonist. He draws for a cheesy, lousy, nasty newspaper. **Fink**: He looks like he's 15 years old but he's a good player. **Fifi**: The drummers name is Suck, he once played in a hardcore band from Nagoya. We met him in a small record shop and discovered we had the same taste in music so he joined. **Fink**: That was two or three years ago. **MRR: So what happened to the original drummer?** **Fifi**: She's now playing for Sleez Sisters. **MRR: So Suck joined right after she quit?** **Fifi**: Yes. **MRR: You two guys are brothers right?** **Fifi & Fink**: Yes. (laughter) **MRR: So which one of you is older?** **Fink**: He is (pointing at Fifi). **MRR: (To Fink) So did he beat you up when you where younger?** (laughter) **MRR: We hear a lot about people in Japan being in a rigid school system until college where they go crazy for for few years and then enter the rigid work system. You guys don't seem to fit into that pattern. How is it possible for you guys and other people in the music scene to avoid falling into that?** **Fifi**: We just wanted to play in a band. That's all. **MRR: So you're not even worried about any of the future stuff?** That's probably a good attitude. (laughter) **Fifi**: All of us have a day job so we don't have to worry about playing for money. **MRR: So they're not professional jobs?** **Fifi**: No, just like being a waiter. I once worked as a business man, but I quit. **Fink** works in a parking lot. Sammy's a cartoonist. **MRR: What does Suck do?** **Fink**: He counts ladies underwear. (laughter) **Fifi**: It's true! **Teengenerate mat be contacted c/o Fink at #103, 1-9-18 Shimorenjaku, Mitaka, Tokyo, Japan**

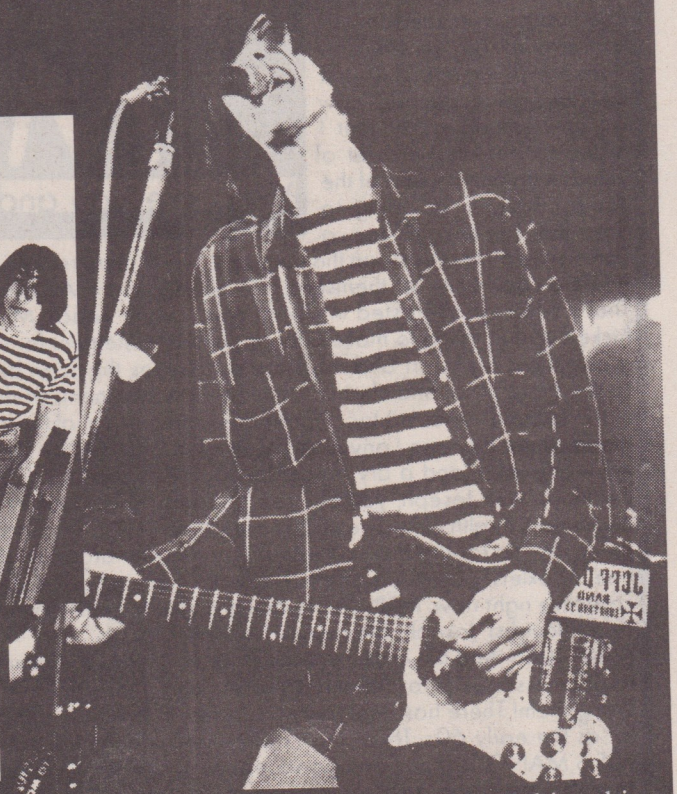


photo by Eri Sekiguchi

IndiANarchy

A collective writing effort of Indiana zine editors from Eating Joe's Mango, Harmful Matter, and Venus Envy

Interview Michael Wood

detail

Also Included

contributions by MN, of Vomit Blood

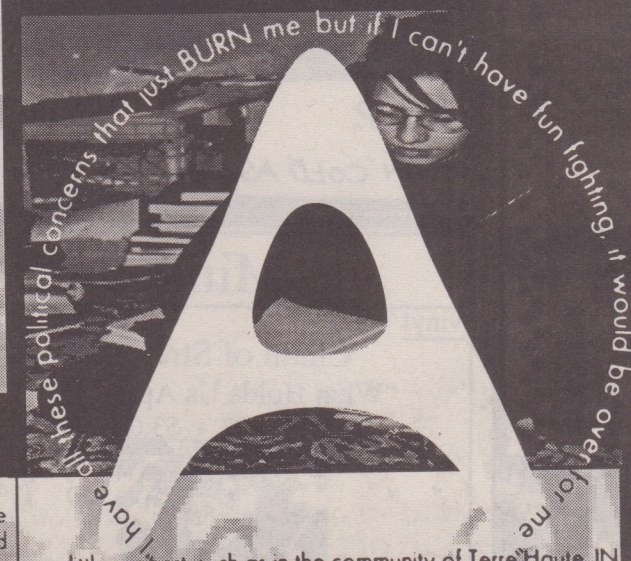
1. MRR:

Who are you and your involvements?

Jeff: Jeff Subhumyn I do HARMFUL MATTER zine. Joseph: What have you been involved in, Jeff? Jeff: Many different social issues. Joseph: He worked at PETA. Jeff: I worked at PETA. They were VERY hierarchical and business like. Joseph: Which seems to be the problem with all organized resistance. I m Joseph Average. Just an average Joe who happens to be an anarchist. I ve been doing anarchist stuff for close to a decade now. I m not a punk rocker, but I aspire to be! I have a lot of friends who are. It s one of the coolest subcultures going today. But I d like to see a community of anarchists on this continent, which there really isn t much of. punk rockers have made a community for themselves, as divisive as it is. Anarchists have yet to really do that. That s what I m interested in doing! Also, I write. Mace: My name is Mace. The world is fucked up. I m trying to make a more positive statement for wimmin. I m not a pretty punk rock girl but my heart and mind are as punk as they can be! I agree with Joseph. I d like to see more of an anarchist community in this continent, world, in existence! Joseph: In THIS state! Indiana! Mace: I try to promote ideals of equality, caring, and understanding in a world where there isn t any at ALL. Trash: I m Trash. O Brat! I have a punk dog that doesn t have any teeth and a dry tongue! If you ve ever read EATING JOE S MANGO, which I work on with Joseph, you can see cartoons about her! What I m doing now is starting a wimmin s health collective in Bloomington and also working with the beginning of a food co-op. My tip for the day is: Write away to other organizations and see what you get for free. Booklets, pamphlets,and just advice. That s what I m doing for the wimmin s health collective right now. **MRR: You re doing a zine together. Why are you doing that?** Jeff: For chicks (laughs). Joseph: The money, swimming pools. Jeff: The fame and to feed our own egos. Trash: And the chicks! An outlet to attract more wimmin! It s fun but we are all trying to get messages across. (Rants about Indiana.) Joseph: I m interested in doing zines! I love doing them! There has been anarchist zines coming out of Bloomington, IN going back as far as the early 60s. There hasn t been one around for about 10 years, except EATING JOE S MANGO. That s one good reason to start that up again! Trash: That s TOO long! Joseph: That IS too long! And trying to connect other people who may be doing similar things. It was wonderful to hook up with Mace and Subhumyn. It s nice to make that connection. **MRR: That s why I chose to interview you. Indiana. All I really ever heard was KKK and yet there s actually some anti-authoritarian, liberatory action going on here...** Joseph: Indiana has this horribly long racist history but it also has a long libertarian history, also. (Talk of redeeming qualities of Indiana-farmers revolts and such). **MRR: What sort of material is in INDIANARCHY?** Trash: Mace is doing cool cartoons of a feminist theme, like bashing rapists! Anarcha-feminist! Basically, anarchist antiauthoritarian stuff, because we are anarchists. Cartoons, collages, well-written rants. Jeff: Of course, the G G Allin interview (laughs). rash: Another cool thing about doing zines is it s like art. A fun thing. Spraypainting and graffiti are just as much art as any art learned in a fine art school. Zines are one way that people can participate in that and people SHOULD be able to participate! Jeff: I d say it s even more so art. Stuff that you do for the sake of doing it yourself or for the community. Joseph: Exactly. If art is only in the galleries, then this (INDIANARCHY) isn t art. It s creative participation. It s a process that s really cool. (Interviewer mumbling about art galleries, to be joined with an anti-rich elitist artists statement.) Joseph: That s how privileged people in groups reproduce over generations. They set up

For your reading convenience read top section, then bottom Thanks

distinctions only THEY can attain to WE have to struggle from the bottom up They call what s in galleries art, yet, of course, none of our zine collages are going to be in galleries (Interviewer lull Apologies!) Jeff Ask us about relevant social issues Mace So,Michael, when did you get involved with the punk movement? Jeff Lets start asking Michael questions **MRR Fuck you (laughs) Is there anything you re trying to accomplish with INDIANARCHY? Are you hoping people will read it and say Yeah! and make a change in their lives? Or...** Trash We re just doing it to get chicks? (laughs) I think for one thing, entertainment If you don t have fun when you re doing something We had fun making this zine and I hope people will have fun reading it BUT, you can have fun and also make a point! Maybe some of the things in our zine will make people think about other things Joseph did a great piece on anarchy, collegian, and animal liberation About how they are ALL connected and you just can t be animal liberation, or vegetarian, and continue eating tons of packaged foods while not trying to cut out things like packaging that are a real problem in our ecological system So hopefully some of the things written will make people think about what they re already doing and make them think about doing even more Just realize that you can t think on just ONE issue! Things are interrelated! (Mass agreement) Joseph What Trash said about having fun was good I have all these political concerns, social, cultural concerns, that just BURN me and anguish me a lot The fact that there is such a disparity between wealthy and poor people and that the state wields such ultimate control over our daily lives But at the same time, if I can t have fun fighting that, it would be over for me We have leftist friends that are SO serious about everything SO serious about Marxist theory (laughs) and very concerned Trash Boring! Joseph That s not the kind of world I want to live in I forgot who it was that said that anarchists carry the kernel of the new world within them If we act sour and hateful than that s the world we are going to create But if we try to act joyous and celebrate life, than THAT S the world we will create WHEN we get down to the business of creating it, which I hope we are trying to do right now! **MRR If you can start helping people get started towards the revolution, see? What is the first step, as YOU see it?** Trash I ll comment on the word revolution I have a problem with the word revolution because it seems to carry so much weight I was in this class, The Political Impact of Black Man Interesting class but the teacher taught like, What are we going to do to start the revolution? The way people think of revolution, they think there s going to be an uprising and people are going to unite and overthrow the government and everything s going to be fine It s NOT going to be anarchy and it s NOT going to be fine We all know if that happens there s just going to be chaos Just different people will move into power I think when people say revolution they think more on a larger scale, but I believe if we are to make any change, we got to start HERE and NOW You need to start with self and in your community People in your community need to get together and do things like create health collectives, food co-ops To take power out of corporations in their neighborhoods and make themselves more self sufficient Gradually ,if people do that in their own community and start hooking up with each other If you want to call THAT revolution, that s fine and I think that IS revolution But that s NOT what people think when they think revolution When one says revolution, people think the LA riots **MRR MTV s revolution will be televised (laughs)** Trash MTVs revolution Give me a break! Jeff I kind of agree with you on that I think it s more important that we educate and live by example Totally say fuck authority and do what we want Set up community centers, coops, collectives, squats Trash Homeschool! Jeff Totally live our lives Not even really dropping out of the system pretty much ignoring the system Trash Make the system less prevalent in our lives, less important



Joseph At the same time, I think it s sometimes worth supporting people who do work within the system There are SOME people who do good things I know of some lawyers who, awful as their politics may be, are working strenuously to have marijuana decriminalized I think that s a worthwhile thing to support No matter how statist the assumptions are you have to make to do that, it s still worth while From an ecological standpoint, from a martial standpoint Jeff I don t place a lot of faith in revolutions **MRR You show me one, man (mumble about beauty of uprisings)...** Jeff I think the emphasis shouldn t be on revolution, but if it comes down to that If people are finally ready to rule themselves and not be ruled by government, and the government doesn t want to let go In that case I can see resistance, I can see fighting back Defending squats or resisting Nazi terrorism Joseph And government terrorism Jeff What s the difference? (mass agreement) Trash Talk about government terrorism, shit Jeff That s redundant to talk about government terrorism Government IS terrorism **MRR Whether it s redundant or not, it s something that never goes away! Building your own communities, your own collectives Now take that on a level where a persyn has very little support, such as in the community of Terre Haute, IN (where Mace and Jeff resided), where there aren t enough interested people to get a collective started What can be done for these people? Those who are isolated in little cities?** I agree Get collectives going but, unfortunately, most of these collectives are confined to larger cities Jeff It s the underground zines that gives to people, or me, anyway I could link up with people whose beliefs were the same through zines **MRR Right, absolutely** Jeff Throughout most of my life, I felt isolated About collectives I don t know That really can t happen unless there s enough people who are willing to work together Mace When it comes to being stuck in a smaller town, after awhile they start investigating When, and if, a town happens to have a head shop and find an MRR with addresses They start writing away And the music That s the way a persyn in a small town gets started, but its still very hard Trash Terre Haute, IN is just isolating and most people probably feel as isolated as you do You could try to put out flyers for some discussion group, or something, and see what happens Jeff My advice to people in a situation like that would be get out or stay and try real hard! Trash You also have to have a lot of energy to start a collective If you re in a small town I think it important to find out who is near you Joseph Mace is right on target The zine world is extremely underrated as being potential forms of connecting people with each other, because we live in a society that encourages us to isolate ourselves because there really is no public culture or public space where people gather People just stay in the house and watch TV We grew up in the TV age and feel isolated from each other Anarchists have always gone for public engagement They ve always believed in the importance of connecting each other It s hard when you re out in the sticks The meaning of print has always been for anarchists an important way to spread ideas Trash It s a great way to network! Joseph So that when there s an anarchist gathering people will hear about it through those networks Those that are established by the zine trade We had an anarchist gathering here and a lot of our mailing list was people we traded zines with It s a really important resource

•

Not present for interview was Richard, Joey, and Reciprocity Rick (RANDOM ACCESS) INDIANARCHY is available for $2 (it s thick) from BAU/PO Box 3207/ Bloomington, IN 47402-3207

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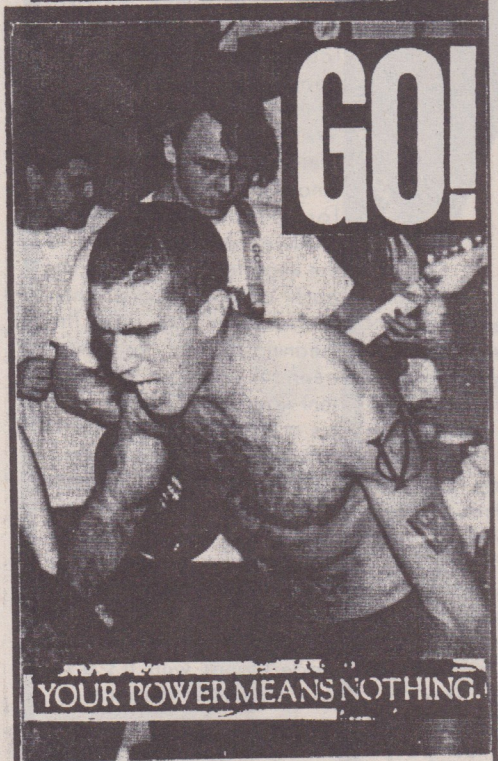

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It's nice sometimes
to open up the heart a little
and let some hurt come in.
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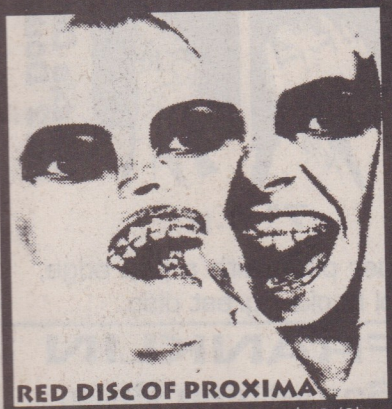
Rod McKuen (from "The Need (Thirty-six")

.TALLOW.



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MOVING TARGETS

Boston's Moving Targets have been a now-you-see-them, now-you-don't affair since the release of their brilliant debut, *Burning in Water*, in 1986. 1993 finds them back with a new album, *Take This Ride*, that throws flame with the best of them, recently completed US and European tours, and a fresh resolve to make it last this time. The band's only constant, singer/songwriter/guitarist Ken Chambers sheds some light on the band's convoluted history, plans for the future, and the significance of "Rugburn Music." Interview by Eric Bradford.

MRR: Let me just start from the start, let's talk about the origins of the band.

KC: Well, I'll try to scrunch it down a little, it's a pretty long and confusing tale. Pat Leonard, the original bass player of the band and I had been in bands for a couple of years. We were in a band called Iron Cross in '79 and '80, it was a group that was doing original stuff, you know, nothing that ever ended up like the Targets, but we had our own songs and we played parties and things like that. Pat and I wanted to play more punk rock type music, but we were both from Ipswich (Mass.) and there weren't really any other people there who like that type of stuff. So we did other things, we were playing Who covers, stuff like that and playing our own songs, which weren't exactly punk rock but it was a pretty high energy thing. Then we decided to find a drummer that wanted to do Sex Pistols and Clash type stuff, so we put an ad in a local paper, and a few people called up and Pat Brady was one of them. So Pat and I went over to his house in Topsfield and just started to play covers, and he was a really great drummer and we hit it off really well. It was summer and we started playing out at parties and stuff, we had 40 or 50 punk covers. We were doing stuff like Bad Brains, some local Boston bands and all kinds of stuff. Then I started writing some of my own songs that fit the energy of what we were doing, stuff like - did you ever hear of the Bands That Could Be God compilation?

MRR: Yeah, I've got it at home. Your songs on that are a lot more hardcore than the first record.

KC: One of our main influences at the time, how we wanted to be musically, you know, powerful and fast, were the Bad Brains. Actually our first show at a club

was at CBGB opening for the Bad Brains and Scream. At that time the Bad Brains were playing around Massachusetts two or three times a year, playing at the Channel and Rhode Island and we went to see them, and Pat brought a rehearsal cassette and gave it to their manager and said, "we'd really love to open for the Bad Brains," and he said that he'd listen to the cassette. So we got a call about a month later, and it was this guy Anthony, their manager. He said, "I lost your tape, but could you play over the phone for me?" So I got Pat and we raced over to Pat Brady's, and about an hour later he called there and we played for him over the phone. So he said "all right, the Bad Brains are playing in a couple of weeks at CBGB, you guys can open for a hundred bucks" and we were like "wow!" And it was Christmas eve.

MRR: And that was your first show?

KC: Yeah, it was cool because we'd never heard of Scream either and they were really great. Plus CBGB is really legendary to us.

MRR: You mentioned before that you started doing punk covers, that seemed to be a common theme in the North Shore - I remember Scott Towne and Kimball Tarr having a punk cover band, I guess it must have been '82 or '83.

KC: Yeah, that was the Nipples. You know Chuck Freeman (later a Targets bassist) was in that band.

MRR: Yeah, I went to high school with all of those guys. OK, getting back to the first record, was the songwriting style that you adopted on that a conscious reaction to the sameness of the early Boston bands?

KC: It didn't really have anything to do with the other Boston bands. The thing with us was that we were playing with Boston bands and I listened to college radio, but the other guys didn't and weren't really conscious of that whole scene. Our thing was more influenced by first doing the hardcore thing, and then I started listening to Mission of Burma, and we started getting into a more textured sound and not just thrashing all the time. Also, we broke up for a year, that's when I was with Scott Towne and Chuck in a band called Smash Pattern. When we got back together, we sort of started from scratch, we weren't doing the hardcore thing as much, we were doing things like Less Than Gravity. We still had the fast songs like Urban Dub or whatever, but we were trying to stretch out a little bit.

MRR: How did you hook up with Curtis (at Taang)? Was that at about the same time?

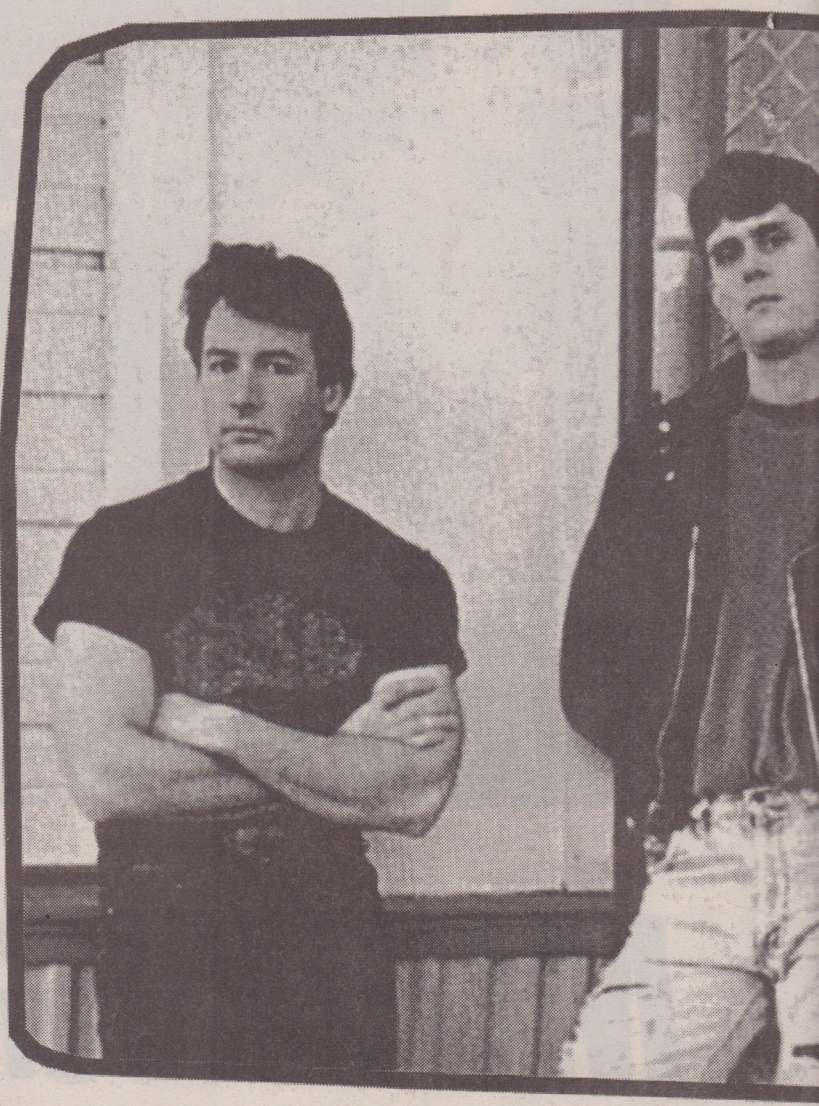
KC: We got back together in late '84 with the idea that we wanted to make a record, and we were going to pay for it ourselves. Then this girlfriend of ours, Kim Brooks, loaned us a thousand dollars, and we had saved up about $300 each. We knew Lou (Giordano) from the *Bands That Could Be God* compilation, and told him that we wanted to do a record. We started on it, and while we were working on it Lou told us that this guy Curtis liked the stuff that was on the compilation and wanted to hear a tape of what we were doing now, so we gave him a tape and that was it. Taang was the only thing in Boston at the time, so we just did the record with him.

MRR: Have you stuck with them because they've treated you well?

KC: Well, the band has had so many breakups, we've never thought about trying to stick together and get on a different label or anything. So we did the *Burning in Water* record and I joined Bullet LaVolta. The whole thing with the second and third record was that Curtis said "There's all these songs that you guys did and never recorded, would you get together and just record these songs, and we'll put out a record." So we got back together while I was still in Bullet LaVolta, we just practiced a few times and went into the studio with the group. So that's how the second and third records came out, they probably never would have come out if Curtis hadn't asked us to do them.

MRR: I read an interview with Chuck in *Boston Rock* where he was saying what a tragedy it was that you had all these great songs that you had never recorded. Basically, he was just railing against the whole situation and the fact that the Moving Targets couldn't be an ongoing concern. Was there any pressure there that was a factor in your decision to leave Bullet LaVolta?

KC: The reason I did that was that I had been in Bullet LaVolta for a couple of years and I was getting kind of itchy, I wanted to sing and do Moving Targets type stuff, or my own songs or whatever, so I just told those guys what I wanted to do. About the same time, there was an offer by this agency over in Holland called Paperclip to do a Moving Targets tour, and the opportunity was really enticing. I told Pat and Chuck about it and they said "yeah, let's do it, we'll probably never get a chance to do anything else," which turned out to be true for the Pat-Chuck-Ken version of the Targets. So I told those guys that I wanted to do this, and I would come back to Bullet LaVolta for as long as they needed me but with the thought of doing something on my own. So we went over there, and those guys came across Duke (Roth) who ended up joining the band. We did the tour and we had a really good time, it was good for the band to be able to play in a tour situation and get really good. There was some casual talk of us trying to do something again, but I knew we wouldn't. Pat (Brady) was living in Florida



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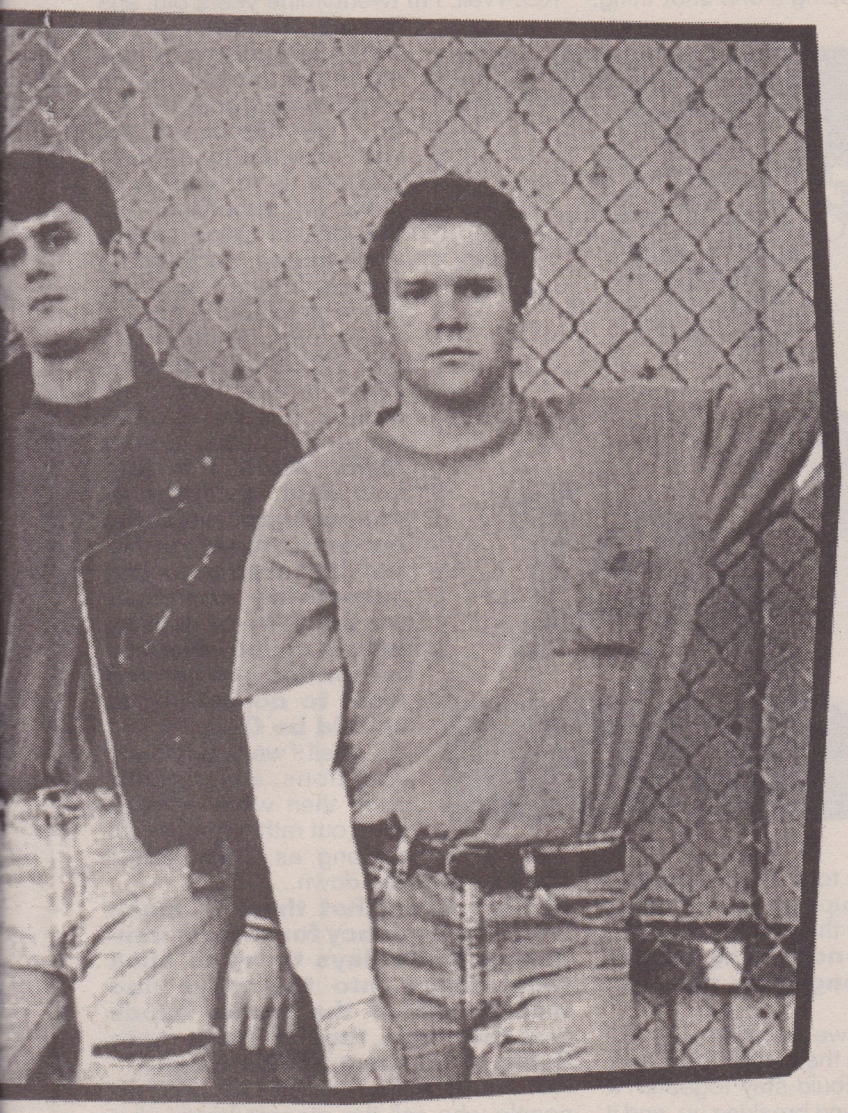

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MRR: Just trying to get a feel for the time frame here, what was the year that you took off?

KC: Between '91 and '92, the tour was the summer of '91. The following summer I had written some more songs, and I didn't know what I wanted to do, maybe record them or something. I got together with these three friends of mine, these guys John, Alex and Orville, and we did a couple of shows in Boston over the summer, and it was cool but it didn't have quite the energy of the Targets. At the last gig we did, this guy J. Arcari came into the picture, he's the guy who's playing drums in the band now. He was good friends with my girlfriend Tina, he had gone to school with her and stuff. So we were playing a show at... do you know the Middle East (in Cambridge, MA)?

MRR: Yeah, I've played there before.

KC: We were playing there and he dropped by and he saw Tina and was talking to her, and she introduced us and he watched the show. He said later that he was in this band that he wasn't really into playing with, so we decided to jam sometime. Then I was hanging out with Pat Leonard again, he had moved to the town next to where I live. So Pat asked what I was going to do and I told him I was going to jam with this kid J., and asked him to come play bass. So this was the beginning of September ('92). J. was a really great drummer, so we decided to start a band, not having the plan to call it the Moving Targets at the time.

MRR: Wasn't Pat Leonard playing with the Freeze for a while there?

KC: Oh yeah, he was in the Freeze for almost a year or so. When he moved to East Boston, he had lived in Ipswich most of his life and hadn't lived in the city, so he decided that he should hook up with a band. So he got together with the Freeze, and they eventually lost their drummer, so Pat suggested that they should get Pat Brady. So they got Pat two weeks before they did this European tour.

MRR: There was a live album that came out of that tour.

KC: Yeah, I've got that.

MRR: It's pretty amazing that Pat (Brady) was able to switch up styles so easily. Like you said earlier, one of the defining things about the Targets was his distinctive drumming style with those sort of tempos, and then he comes out playing these flat-out hardcore beats and he's just as good at that. Do you think that this new drummer changes your sound significantly?

KC: Not really, I think that if Pat was in the band this is what it would sound like. J.'s a really great drummer, he was playing Country and Western music for a couple of years, and what happened was that he broke his wrist about four years ago, so he couldn't play drums for about two years. So he joined this country band to get his chops back. When he joined us, he really had to get back into it. It's hard to

compare him and Pat Brady, they're pretty similar drummers. Pat was maybe a little more flashy and dramatic, J.'s a little more straightforward but not much, he still does all the Pat Brady type stuff. On the new record, the songwriting evolved the same way it would have. After we recorded it, we were all surprised at how much it sounded like a Moving Targets record.

MRR: I've listened to your solo album a few times now, and it's stylistically kind of far off from Fall, the songs are a little mellower.

KC: Well I play all types of stuff, and that was just an opportunity to do some things that wouldn't really have been accepted as Moving Targets songs. I still enjoy playing things like the early Targets songs, and this record (**Take This Ride**) is really more of a progression from the first record than the second and third records were, just because with those we were recording every song we had. Especially with Fall, it was just everything that was left over. It's got some fast songs, and there's nothing really slow on it, like with the Ken Chambers record.

MRR: I personally think that's great, because the first record is definitely my favorite. Even now, I put that on all the time.

KC: That one definitely holds up better. With that one, we had a lot of energy and we were excited about doing a record. When we did Brave Noise, we still did fast stuff like "Through the Door" or whatever, but it was a different side of us. Having Chuck in the band changed it too, he was a really good bass player but he had a different style than Pat Leonard.

MRR: How did it happen that they ended up splitting the bass chores on Fall?

KC: Well, at the end, I had four extra songs and Chuck didn't want to record them, he didn't think they were any good.

MRR: Really? Even Away From Me?

KC: No, he didn't like that.

MRR: Now, I read that Curtis originally wanted to do another record because he heard that one song and was blown away by it.

KC: Yeah, he liked that one a lot.

MRR: You mentioned before that having this particular record on Taang was going to be a one-shot deal, does that mean that you don't have any plans beyond that, or that you're going to be looking for another label?

KC: Well, we wanted to put another record out but we didn't want to get bound up in anything, and Curtis was just there and agreeable to doing a one-shot thing.

We wanted to do a tour, and we decided to do a record to support, so that things would go better on the tour.

MRR: So you're not sitting around mapping out long-term plans at this point.

KC: Well, in a way we are. With J. in the band and Pat, this is the first time I've ever felt that the band could stay together. It was always frustrating breaking up, and it seemed like we would never be able to replace Pat Brady. So in lieu of getting someone who was a good drummer but not close to Pat; the Targets would never have done anything. But J. is really a great drummer, and he's really into this, he just put off getting married for a year so that he could do this tour, and Pat Leonard is just totally in love with being in the band. It's definitely been our happiest and stablest time. I'm coming up with songs and those guys are into them, and they all put in their two cents. J. has always wanted to be in a band that had a chance to do something, tour and make records. So the plan is just to stick together. At this point, and I know that Maximum Rock'N'Roll maybe frowns on this, but it seems really viable to get a good record deal. Our type of music is really being appreciated right now.

MRR: Well you're right, I had originally heard that you guys were really shopping yourselves, and I know that if that had been the case, I don't think that MRR would have run this interview. But it doesn't sound like that's really the situation.

KC: Well, I'm twenty nine years old, and I'm just amazed that the band is still going after having this history of breaking up and getting back together... I'm at the point where I want to do this for a living. I see this as my chance to really do something, and the idea of doing exactly what you want and having the opportunity to really take a good stab at it with a major label, whether you sell 20,000 records or a million, at least you had the chance. I mean, it takes money to tour and all that.

MRR: Well, it's like Lou said, as long as your primary motive is correct, that you're not just trying to put something together for the sake of getting onto a major label but rather doing what you want to do, then that should be OK.

KC: Well if we ever had any intentions along those lines, then we're carrying them out rather poorly! But as long as these bands don't get watered down...

MRR: I think that there is much less of a tendency for record companies these days to try to stick their noses into the whys and wherefores of the punks bands that they sign, they're much more liable to let them have control.

KC: The thing is, I don't think that the people who sell the records know what the hell it's all about. The point is, we could make a Moving Targets record and it could be on a major label, and it could be this record even, which was recorded in eight days on sixteen tracks, I mean that's just the climate now. It's like when punk rock happened, a lot of them got money and got to record in good studios, and a lot of them ended up sucking, but some of them were really good. For a band not to take an opportunity like that, to maybe not be doing these little punk rock tours for the rest of your life... I mean, I want to play music, I want to make living at it, instead of installing carpet for a living, which is what I do now. I mean, I get more pleasure out of playing music. But it would have to be the way that I want to do it. I mean, every band that ends up sucking says that too, but I believe that for myself. If we got signed to a major and it didn't work out, I'd still make records, because I enjoy doing it.

An Interview with Nissie:

R.B.F. International

By Devon Morf & Jimbo Matison

no photos

When did you start R.B.F. Records? N: Around 1982. Yes, I'm thirty years old. (laughter) **MRR: What was your first release?** N: My old band the Loods. It was my first band and we released a flexi. **MRR: Were the bands you released in the beginning more hard core?** N: Not hard core, punk rock like Situation and Kyah. Kyah is Japanese screaming, "Ahhhh," they're an all girls band. Also the Pogo who are now on a major label. Newest Model another band I released, are now a major band too. **MRR: Is the record label your only job?** N: My girlfriend has a clothes shop that I work part time at. She designs and sells clothes. My girlfriend's my master (boss). **MRR: So what's the history of your band?** N: We started in '82 and then maybe in '86 we changed our name to Loud Machine. Then in '88 we broke up. It's not well known, but once I signed to a major label, the band's name was the Groovers, from a T-Rex song. They weren't a punk band. I'm ashamed of it now. I split off from the Groovers in '91, I was not happy with the major system. It was very confusing so I split off and returned to the underground. **MRR: So are you playing music again?** N: Yes, Loud Machine 5000 is back together but we have no drummer. The Volume Dealers recently split with their singer and bassist so I will join them on vocals. Seiki, the editor of Surf Freak, will be their new bassist. Also maybe this summer only I will join Copass Grinderz. And one more, I'll form a new band called Dead Ball with the drummer from Volume Dealers, Seiki on guitar and the bassist a guy from a band in Sapporo. We'll be called DMBQ, Dynamite Master Blues Quartet. That's all. **MRR: So you're hoping to come to America with Copass Grinderz...** N: In October or November, maybe I'll sing some of the songs. Blood Thirsty Butchers are coming too and their live performance is very amazing. **MRR: How do you feel the label has changed from 1982 to now?** N: When I returned to the underground from the over ground I saw many great bands like the Copass Grinderz. I knew their singer Zero from 1o years before when he was a junior high school boy, before he was tall. *(laughter)* He's kichigai! *(crazy)* *(more laughter)* I knew him but I'd never heard Copass Grinderz music. I first heard them in '91 or '92 and thought they were great. I also saw other great band like Nukey Pikes, Beyonds, Volume Dealers and Blood Thirsty Butchers. Seeing all these bands made me wake up. I had been blind when I went to the major, but now I'm happy. **MRR: So what does R.B.F. mean?** N: Rebel Brain Factory. **MRR: How many releases have you had?** N: I don't remember, Anti, Uptest,... a R.B.F. compilation LP with Rose Rose... I can't remember. **MRR: Many?** N: Yes. **MRR: Would R.B.F. International ever sign a band that wasn't Japanese? Would you ever release a record on R.B.F. by and American or European band?** N: I hope too but I haven't yet. **MRR: How about the Copass Grinderz 7" Pushead released is that material R.B.F. previously released?** N: No, that material was recorded three years ago. Three years ago they sent Pushead that material but it wasn't released for some time. Maybe in August Copass Grinderz will record again. Last year they recorded with Steve Albini but they weren't happy with the material. It wasn't a good mix. Zero hates Steve because during the recording had his feet up on the mixing board and didn't seem to be paying attention. I plan to buy the tapes and remix the material before releasing it. **MRR: What's your favorite American food?** N: I like it all but there's always too much to eat. **MRR: Last comments?** N: I hope to release material by American bands, please send demo tapes. I'm waiting.

R.B.F. International c/o 301 Maison Okada, 3-5-13 Jingumae, Shibuya-ku, Tokyo 150, Japan.

THE VOODOO GLOW SKULLS

THE VOODOO GLOW SKULLS ARE A ZANY, HIGH-ENERGY BAND THAT INCORPORATE SKA, PUNK AND ONE HECK OF A GOOD TIME INTO THEIR MUSIC. THE BAND CONSISTS OF FRANK-VOCALS, EDDIE-GUITAR, JERRY-DRUMS, JOE-TRUMPET, DON-TRUMPET, GEORGE-BASS AND JOEY-SAXAPHONE. INTERVIEW AND PHOTOS BY MICHELLE BELACIC.

MRR: You started out as a four-piece, right?
Frank: Yeah.
MRR: So, when did the horns come in?
Frank: The horns came in about two years ago.
MRR: And how did that happen?
Eddie: First we met Joey at Spanky's cafe, this club in Riverside that's gone now.
Frank: We never really tried to look for horn players, they just came along, it was a word of mouth type thing.
Eddie: So, we found Joey at Spanky's and he came and jammed with us... and the next week we found Joe at the same place. Then Don joined the band.
Jerry: We needed somebody to push around!
Don: I went on tour as a roadie and then I bought a coronet and Joe taught me how to play, and now... I'm Don.
MRR: The butt wiggler!
Joe: He plays better out of his butt!
MRR: The twelve inch came out a little while ago, what did you guys think of that?
Frank: Well, it was all old stuff and a lot of people were expecting new material and all we basically did was take some old recordings and went back into the studio and added horns to some old tracks and we put out a collector's item. Supposedly it's a limited edition.
Eddie: It's a fun record.
Frank: Somebody gave us the opportunity to put something out and we were going on tour and we needed something different, so we went ahead and put it out.
MRR: And how do you feel about it? Good, bad, ugly?
Eddie: I like it a lot.
Frank: It sounds good, but I think people who were expecting new material were disappointed.
MRR: You sound a lot different now,
Frank: It's nothing like what it is now, but I guess that record collectors think it's cool. As far as the music goes, it's us, but it's just old.
George: It's a great record, it's stuff from, like 1990.
MRR: The energy level on the twelve inch is a lot lower than what you sound like live.
Eddie: Wait till you hear the new one.
MRR: When is that coming out?
Eddie: January for sure. There's going to be a seven inch single, like a sampler thing, to kinda introduce the CD. It's just something we're putting out before it. It's gonna have two or three songs that are going to be on the CD, but it's just going to be a sampler type thing.
MRR: So, is the LP going to glow in the dark like the twelve inch?
Frank: Something is gonna glow but were not going to say anything. It's gonna be a secret.
MRR: But something will glow?
Frank: All right, I'll tell people. Because everybody cares so much about lyrics nowadays, we're planning on having the lyric sheet done in glow-in-the-dark ink if we can. That way you have to hold it up to the light and then read it in the dark. You have to keep on doing that if you want to read it. That's what we plan on doing, but it might be expensive and we might not be able to do it. We don't know if modern technology...
Joe: ...is advanced enough for the Voodoo Glow Skulls!
MRR: And this is going to be on Doctor Strange?
Frank: Yeah, it'll be on Doctor Strange Records.
Eddie: Are we still doing that split with Rancid?
Frank: Yeah, we're supposed to be doing a split seven inch with Rancid on Selfless Records, but we don't know if that's going to happen yet.
MRR: What's Riverside like?
Frank: We've played there too many times.
George: There's hardly anywhere to play... it's our home town, so we're always playing there.
Frank: We're trying to stay away from playing there as much as we can until the record comes out.
Eddie: We don't want people to get burned out on us.
Frank: Anybody can see us on any given day there it seems like. We just want to start playing different places that we've never played before. Anywhere in the inland empire we've already played there... been there, done that.
MRR: It seems like you have a pretty good following in Riverside.
Frank: Surprisingly no one's burnt out on us that much because we've been playing for about four years and we still have about the same amount of people

that come see us. Sometimes we play as much as four times in one month and people still come out and see the shows.
Jerry: Everyone supports the local bands in Riverside.
Frank: Either people really like us, or they're really bored.

MRR: Are there all-ages venues out there?

Frank: There used to be, but not anymore.

MRR: I noticed that there were a lot of kids at the Riverside show earlier today.

Frank: That doesn't really happen too often.
Eddie: The cops usually break it up.
Frank: People are starting to do stuff like that. Riverside is growing really quickly, it's like the next Orange County, so the cops are really on everything, but you can get away with doing parties most of the time.

MRR: So, I heard you're going to be a papa soon Frank. What's that all about?

George: Well, when a guy and a girl love each other very much...

MRR: I mean, how is that going to affect the band, touring and all that?

Frank: We're going to do small road trips and basically stay as close to home as we can.
Don: Until the kid is old enough to roadie for us.
Frank: Eventually we'll go on a big tour again. We've done a couple of tours already the punk way. We want to be famous and stuff, but...
Joe: But not at the expense of selling out.
Frank: We just want to be on the next level. We're just going to try to do the next tour a step higher, like better shows and bigger clubs, instead of just playing basements all the time.
George: Not that basements are bad or anything, it's just that we've done them.
Frank: We've done it a few times already and there's always bigger places to play, we're just trying to do that.
Don: You know, kind of like Green Day.
Frank: We always try to do the next thing higher, we're always trying to progress. So we're going to try to progress as far as booking goes because we've never really concentrated on booking and the business part of it. There's bands that are not as good as us, that are doing basically the same thing that we're doing, but they're getting paid.

MRR: So, what's the future of the Voodoo Glow Skulls?

Frank: Hopefully in about five more years we'll be on a big label or we'll actually be making money to where we can pay for what we're doing. If we don't do that, in about five years we'll still be playing music but we'll be doing something different maybe.
George: We usually have to pay for our own strings, stuff like that. We just want to make enough money to where we don't have to.
Joe: We want new cars and great big houses!!

MRR: So what's the money situation like?

Frank: We have a business in Riverside, a small record shop and rehearsal studio. Right now it's in the infant stages, it's been in the infant stages for a year and a half now because we've been moving it, trying to learn how to sell records and stuff, so most of the money we make just goes back into the band, we make more merchandise. On occasion we make a good amount of money and everybody takes ten or twenty dollars, but that doesn't happen that often because whenever we go out to do a show we're in debt already and the money usually is already going to pay for something. In general we don't split the money up, it all goes back into the band.

MRR: O.K., Final question. Boxers or tighty whities?

All: Boxers!!

MRR: Anything else?

Frank: Who do Voo Doo we do fuck you!

To contact the Voodoo Glow Skulls write: c/o Cheap Guy Muzak / 6293 Tyler Ave. Suite E/ Riverside, CA 92503 / or call: (909) 688-3050.

SINIST

The Sinister Six are a shit-hot happenin' new punker combo from Seattle. So far they've let out two singles ("Outta My Way-Deloused" on Bag O' Hammers records, "Go Away-Keep My Cool" on eMpTy) and have an eMpTy LP either on the way or maybe out as you read this. This was a long, rambling, beer-soaked interview, so I'll save some space by pointing out here that with the exception of drummer Eric Hildahl (a Walla Walla WA lad) they're all 'scene vets' who've played in numerous and various bands, though only guitarist James Burdyshaw's previous bands (64 Spiders, Cat Butt, Yummy) ever released records or toured. Other members are singer Doug White and bassist Mark Ferkingstad. Interview by Dick Charles, assisted by Dave Taylor the Cookin' Sailor.

MRR: Three-fourths of you hail from West Seattle (Seattle's main blue-collar/heavy metal/cruisin' Camaro/"Hey faggot punk sucks!!!" type o' neighborhood). I was wondering, did that affect you or your musical approach?

Mark: I don't know, I had a lot of friends there. There are a lot of good people out there. Doug: Hey, the Fartz were a West Seattle band!

James: When I was out there in the late 70's and early 80's there were only about five or six of us into punk rock and I used to get a LOT of shit. People would come up to me go "Oh no it's Devo!" and push me into the lockers...but, there are always a lot of assholes in high school.

Doug: Yeah, it doesn't really matter where you went to high school.

MRR: I would describe your sound as being full-on punk rock with fairly good helpings of R&B, 60's garage rock, and a bit of Stoogey acid rock thrown in. What were the forces colliding that gave you your sound?

Doug: Just that.

James: Not neccessarily...

Mark: Actually it was really smooth when we all got together. James had said that he wanted a 60's punk kind of band. He had already written a bunch of garage-punk type songs, and we were into that. Me and Doug just wanted to be in a good punk band, and we also wanted it to have sort of a more bluesy, soulful groove to it than your average punk rock band.

Doug: Definitely. I've been a fan of James's bands for a long time, so I pretty much knew what I was getting into when I signed on.

MRR: Kind of like being drafted?

Doug: Yeah, the Burdyshaw Army. You get little shoulder patches...

MRR: OK, give me little bit of a rundown on what you guys did after you got together. Records, tours, that kind of shit.

James: We did some shows, then we did a single with Bag O'Hammers, run by the wonderful Jimmy "The Barnyard Boss" Stapleton then a single with Mr. Blake Wright of eMpTy records, then a West Coast tour with the Devil Dogs...

Doug: Righteous guys.

MRR: Where were your favorite shows?

Doug: Eugene was a rock'n'roll party town. It fuckin' rules.

MRR: I detect some sarcasm...

Eric: We pulled up and asked directions of this VW bus...

Doug: We sent James out there cause he has dreadlocks.

James: After Eugene I wanted to cut 'em off!

Mark: We played with a funk band at this brand new club ,there was nobody there. Eugene and San Jose were really bad shows for us. I don't think it was because the towns themselves are fucked up

Eric: But the good shows...L.A., San Francisco, San Diego...

Doug: Reno rules! That's my kind of town. We met this guy there, John, who's this classic character, 45 years old, maybe four teeth left. As soon as we start

ER SIX

playing the guy plugs his ears and starts yelling "You guys are shit!" and all this...

James: Yeah, he got in my ear and said "Do you ever listen to Eric Clapton?"

Doug: He wanted to get into a serious guitar discussion with James in the middle of the set, but we weren't quite into that. Anyway, about halfway into the set we've got this song, "(I Lost Better Friends Than You the Last Time I was) Deloused", and before we started it I said "Ya know, the more you drink the better we sound!", and then he says "Well, then buy me a drink".So I did, and we dedicated "Deloused" to him ,and by the end of the song he was dancing around and playing air guitar. We just won the guy over big time.

James: After the show he invited us and the Devil Dogs over to his house, so we went over there and smoked pot out of his goat's head bong...

MRR: Doug, I hear you have a job at (large Seattle-based research corporation) where you spend most of your time torturing rats and stuff...

Doug: Yes, actually.I kill the bastards for a living!

MRR: I was wondering if I could come down and watch that sometime.

Doug: Oh yeah, it's great! There's a humane way to do it where you put them in a little container with ether and they just kind of die, but what I like to do is swing them around my head by their tails and then crack them on the edge of a sink. Works real well.

MRR: So how does having steady jobs affect your ability to tour?

James: Well, for one, if this gets printed we'll never get a gig in San Francisco again. *(Much laughter...for the record, I do believe Doug's job doesn't actually involve the brutal murder of rodents-DC)*

MRR: So what's the new album gonna sound like? Any radical changes in direction?

Doug: On an LP we have a little more room to put some of the other stuff on that we love doing, some slow bluesy stuff...

Mark: But it's still gonna be mostly the lead pipe to the nutsack type songs.

MRR: That's a real selling point!

(Next, we got into a lengthy discussion about the 'Seattle scene', but...man, who gives a fuck? We did, however, agree that there are a lot of cool new punk bands popping up around here-DC)

MRR: One problem I had trying to come up with questions for you guys was, ya know, a song like "Outta My Way"...I mean, 'Gee,Doug, what does that mean?' Your lyrics are really fuckin' straightforward. But I was wondering, are there any other levels to what your trying to express?

Doug: We're trying to get across that it's OK to have fun. You don't need to be so fuckin' serious all the time. Just lighten the hell up! I mean most of our songs are about cars and girls. What the fuck else is there?

MRR: Well, ya know, awareness of... I dunno, there are some pretty serious social ills, or whatever, that really do affect all of us .

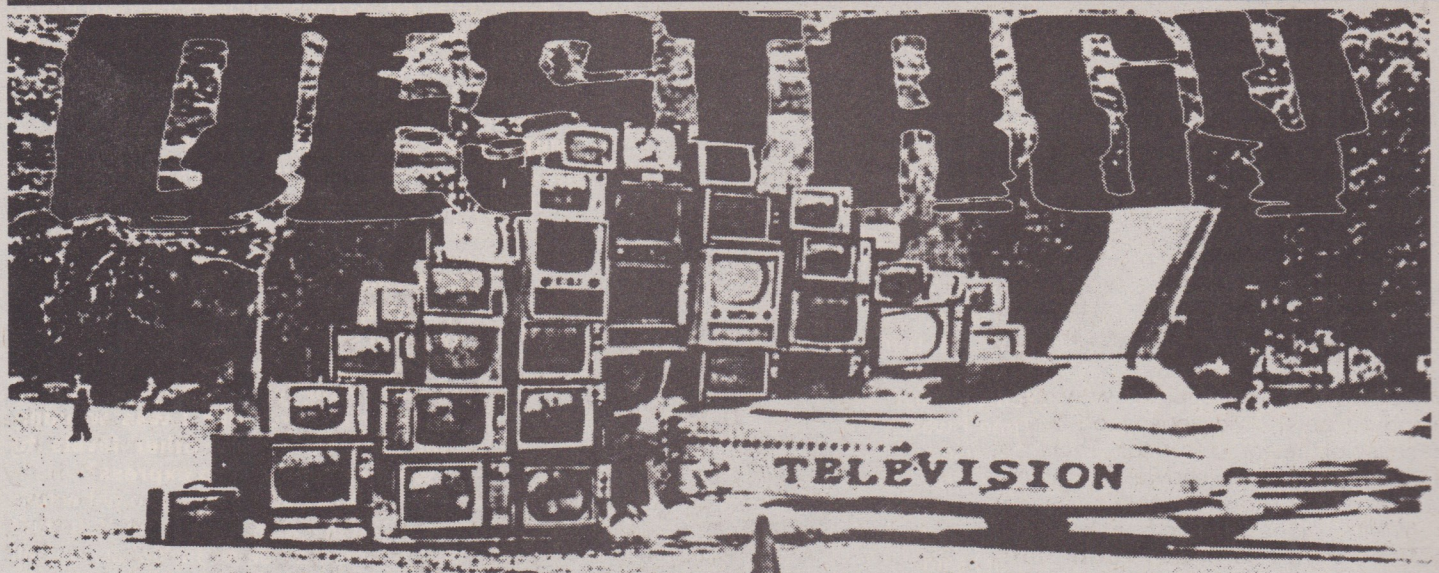
Doug: Well, ya see, all that shit for me plays a pretty big role in my everyday life and I refuse to have it play a part in my music, because that's my release, that's where I get to let my hair down...what little there is of it.

Mark: If you want to know how fucked up the world is, read a newspaper.

Doug: Yeah! Go read a *National Enquirer*.

Well, there you go, the Sinister Six--not quite up there with Gandhi and Thoreau, but a great lowdown fuzzbustin' punk band. On tour soon, go see 'em.

photos by Steve McElrath



George Tabb is better known for his participation in some pretty unsavory punk bands over the years, dating back to Florida's infamous Roach Motel, and in later times with NY bands like The False Prophets, Letch Patrol and the geriatric Iron Prostate. But now he's found another way to inflict his pathetic sense of humor and bad taste on us. No, actually George is a great guy and pretty funny, and is indeed punk fucking rock, which is what you'll realize real quick if you happen to be in NY and watch his weekly punk TV show, "Destroy Television." The following interview took place with George and his wife Wendy, with questions by his old nemesis Tim Yo.

MRR: How did "Destroy Television" happen?

G: Living in Manhattan....

MRR: Is that on the outskirts of Brooklyn?

G: Right, between Brooklyn and Queens, actually. Anyway, they have all these late night TV shows on public access cable, and anybody with a video camera and VCR could put a show on television. Back a few years ago, it was 3/4", which cost some money... But I was watching it and saw some really terrible shows, hippies doing shows, religious preaching, blah, blah, blah, gimme a break. Once in a while they'd show some old punk band, so I thought "This is great, people watch this I watch this. It's either this or the porno channel. So, what the heck, I can put a TV show on." I had a video camera to film my band, so all I needed to do was plug the thing in, film a few things, put it into my VCR and submit it. I handed it in, they liked my show, thought it was creative and new, and there's the story of "Destroy Television."

MRR: And when was that?

G: 1990, 1991. It's been about 2 1/2 years now.

W: There were no other shows at the time that showed "underground" bands.

G: No one was touching punk rock—it was just acoustic crap or bad metal bands.

MRR: How long does it take you to put together a show?

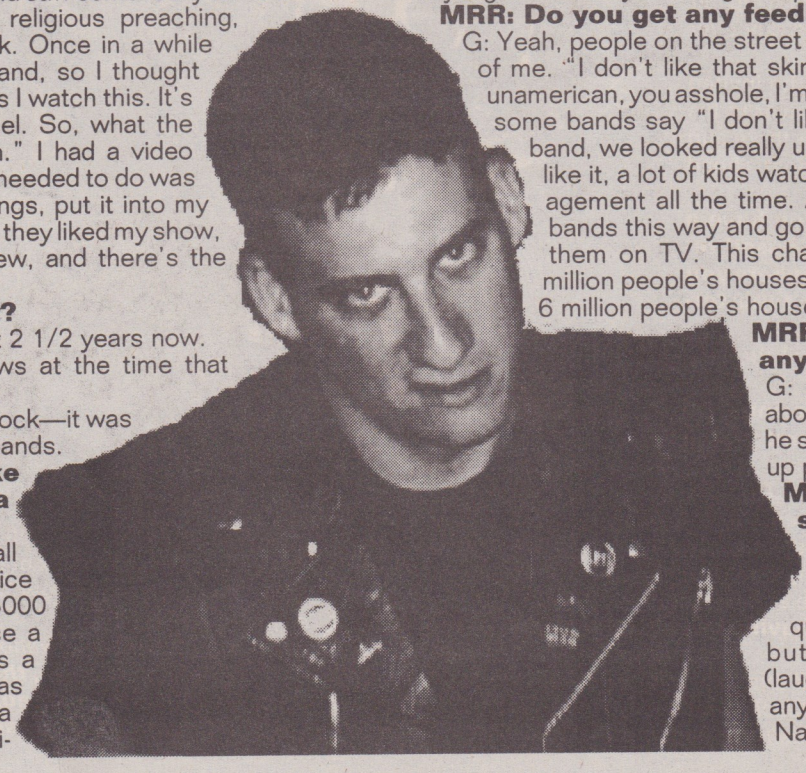
G: What I do—not to give away all my secrets, but I will cuz I'm a nice guy-... You go go buy some $5000 editing system, or you can use a VCR. So I figured a VCR has a pause button on it, a camera has a pause button on it, you push a title button and "Destroy Television" comes up and it's "wow, cool". It looks like a real TV show, but I just put it together in my living room/bedroom/kitchen/bathroom/studio apartment in NY. I go out and film for about a week, and then it takes me a couple of days to edit it.

MRR: How often does it air?

G: Every week in Manhattan on Paradigm Cable, Channel 17, Thursday night/Friday morning at 3:30 AM, and then 4:00 AM Friday night/Saturday morning. It's punk fuckin' rock!

MRR: Do you get any feedback?

G: Yeah, people on the street want to beat the shit out of me. "I don't like that skinhead bit, what are you, unamerican, you asshole, I'm gonna kick your ass!" Or some bands say "I don't like the way you shot my band, we looked really ugly." No, actually people like it, a lot of kids watch it, give a lot of encouragement all the time. A lot of kids hear about bands this way and go see them after watching them on TV. This channel goes into about 6 million people's houses. Hey, put punk rock into 6 million people's houses.

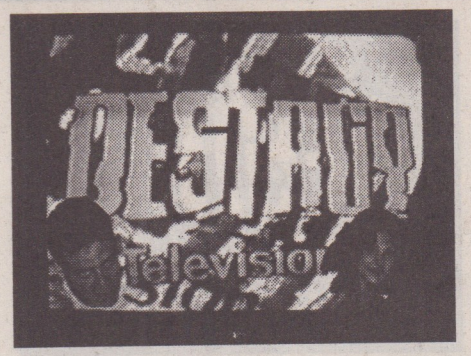


MRR: Have you gotten any complaints?

G: All the time. I ran stuff about GG Allin on it, where he shit, put it on his face, beat up people.

MRR: What can you show?

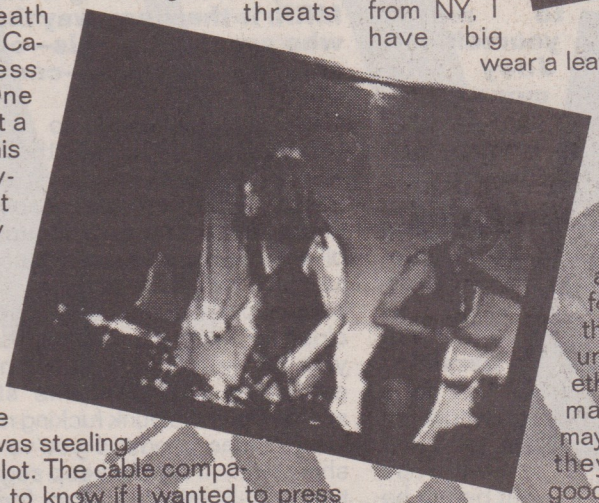
G: I can show anything except penetration, actual defecation...I'm not quite sure about that one, but I have a feeling... (laughs). Anything goes now, any lyrics. I mean, they have Nazi shows on cable.



W: But there are people now who are trying to get public access off the air because of the porno stuff too. There was a news show that showed clips from public access, how "terrible" it is, and showed a clip of GG Allin from the show.

MRR: Do you get letters complaining?

G: People are too lazy in Manhattan. It's more like they see you on the street and go "You fuckin' idiot!". That's New York. I don't care, I'll kick their ass anyway. I'm from NY, I have big sneakers, I wear a leather jacket. (laughs) But I have gotten death threats from other Cable access shows. One guy put out a thing on his show saying that "Anybody who kills George Tabb, I'm putting a bounty on his head." He thought I was stealing his cable slot. The cable company wanted to know if I wanted to press charges with the Secret Service because it's a felony. But I said no because I'm tough, I'm from NY, I have big sneakers, I wear a leather jacket. (laughs)



MRR: Do bands hound you to be on?

G: A lot of bands want to be on now. When I first started it was like "Oh, cable, who the hell wants to be on cable? You're not MTV, you're not CNN, you're just public access! I don't want to be on your dumb, puny TV show." But now it's "Hey man, put me on Destroy!" Suck my fuckin' dick cuz I'm from NY, I have big sneakers, I wear a leather jacket. (laughs) But it's a good way to get into clubs free. I got little homemade business cards that say "Destroy Television" on them.

MRR: How far are you willing to travel to film bands?

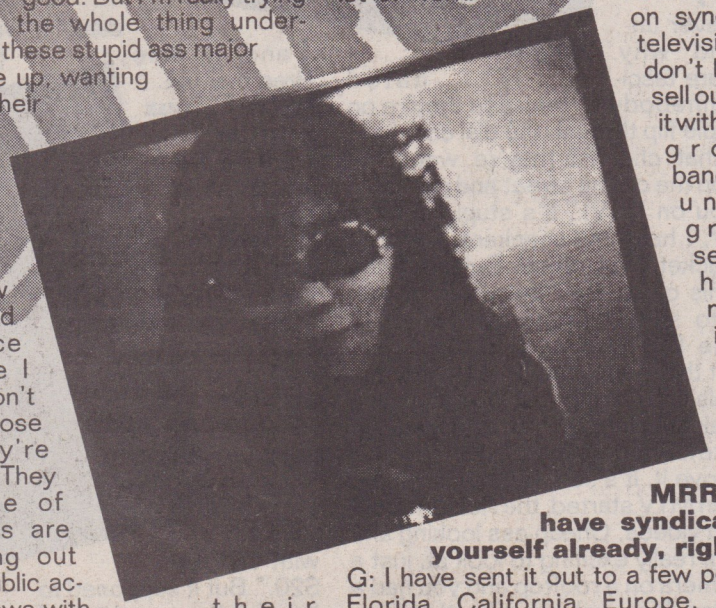
G: If I can walk there in 5 minutes or less... (laughs) I've actually taken subways to see some bands! I'm thinking of going around the country to film some bands. I listed myself in *Book Your Own Fuckin' Life*, which is the best thing in the whole world. That's the way it should be, and the whole show is DIY anyway. I asked bands to send in their 1/2" VHS tapes, and I've gotten some good bands like Son Of Sam from Detroit, they're excellent, some bands from Florida. But most bands are just lazy. I'll take live footage as long as it's well shot. The idea is to show new bands. But most bands are too lazy, fuckin' asshole cuz I'm from NY, I have big sneakers, I wear a leather jacket. (laughs) I've filmed most bands from NY, as well as running some old bands like the Dead Boys, Ramones. I try to mix it up, old footage, new bands, performance artists, anything to do with the underground or DIY ethic. I won't take any major label crap, or maybe once or twice if they're really, really good. But I'm really trying to keep the whole thing underground. Now these stupid ass major labels call me up, wanting me to put their stuff on. I'm like, "Fuck you!" I'll deal with a band directly, if I know them and they're nice guys, maybe I will. But I won't deal with those labels; they're my enemy. They suck. Some of those labels are even putting out their own public access TV shows with their bands on it, like "Underground Railroad", which I will slag here. These guys have ponytails, which is a good sign of assholeness.

MRR: Has MTV tried to co-opt you?

G: Yes, they have. That's a whole other story. They suck. Without going into all the details, MTV now has "Alternative Nation" hosted by this stupid girl named Kennedy, who should be assassinated like her namesake. They watch my show religiously, and I've had some contact with them, and now they're expanding their format to cover "underground lifestyles in NY City." Suck my fuckin' dick cuz I'm from NY, I have big sneakers, I wear a leather jacket. (laughs)

MRR: You do this all out of your own pocket, right?

G: Yeah, and out of Wendy's pocket, too. There is no profit to be made. In fact, it costs me every time I do this. I never charge bands for anything. I sometimes ask them to put me on the guest list cuz I really can't afford $10 a shot. I will not charge bands or make money off this. This is something that I have been doing as a labor of love. I may or may not go further with this. I was thinking of trying to get it on TV overseas, try to get some money to recoup back so that I can continue to do this. It is making me broke. I've burnt out a lot of VCRs, and it's a lot of work. I'd like to get it on syndicated television if I don't have to sell out, keep it with underground bands and underground sense of humor, not kissing the asses of any stupid labels.



MRR: You have syndicated it yourself already, right?

G: I have sent it out to a few people in Florida, California, Europe, where they've shown it themselves. But it costs

me every time I make a tape and there's only 24 hours in a day...

MRR: But you're from NY...

G: ...and I have big sneakers, I wear a leather jacket, and have lots of time...

MRR: Would you take ads?

G: Public access has a law that you can't advertise anything on it...

MRR: You must shamelessly plug your own band...

G: I've never done that in MRR ever and I won't do it here... (whispers) Letch Patrol, Iron Prostate, Letch Patrol, Iron Prostate, Letch Patrol, Iron Prostate, Letch Patrol, Iron Prostate.

MRR: But Iron Prostate does the show's theme song...

G: Pure coincidence. I happened to go into my record collection and said "That one sounds good..." (laughs)

MRR: Do people stop you on the street now and say "Hey, you're that guy on television"?

G: I'll never understand why people are fascinated with somebody because they're on TV. People flip through the dial and don't know what channel they're watching. They stop me on the street and go "Hey, I saw you on MTV!" It's stupid cuz I'm from NY, I have big sneakers, I wear a leather jacket. No problem. But the idea is to get this on all over the world, to get people to see underground bands, to show the DIY attitude that exists out there but that people are totally ignoring. The labels are picking it up and changing it into their own thing, which totally sucks. I really like it when a band makes their own video. I love it. It's so DIY and cool looking. When MTV started, the Ramones did their own videos. Cheap ass looking and really fun, really exciting to look at, just a video camera on a rooftop and you had a great video. It's much more fun that way. Captain Crunch, this band from Santa Cruz, has a song "Dinosaurs Are Back" on a video, made with a VCR and Camcorder, cutting in dinosaur footage from old movies. It looks really cool. People can do that, they don't need record labels and $20,000 or $200,00 budgets. You can do it for $5.

MRR: Do you want to get into computer editing?

G: I couldn't if I wanted to cuz I'm broke. But I don't want to underground these new techniques like morphing...

MRR: Tell me you don't want to morph yourself into Joey Ramone...

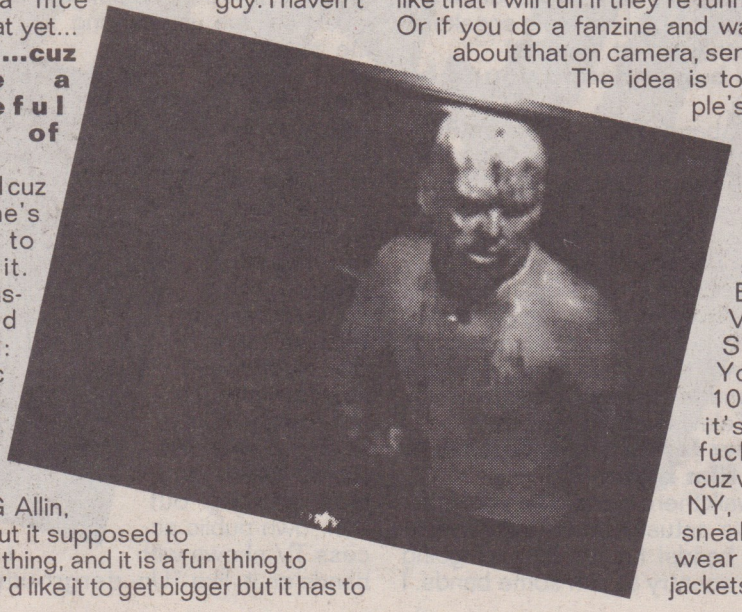
G: I want to morph my penis into GG Allin's penis.

MRR: Did you shoot any footage at GG's funeral?

G: I did a whole interview with him just before he died. He was very funny guy. I haven't and a nice aired that yet...

MRR: ...cuz you're a tasteful kind of guy...

G: ...and cuz everyone's going to steal it. MRR classified section: "Public access last interview with GG Allin, $20." But it supposed to be a fun thing, and it is a fun thing to do, and I'd like it to get bigger but it has to lose that sensibility. All



stay underground and support bands, art, music, whatever. That's what "Destroy Television" is all about... DESTROY television. Actually, "Destroy" came about from a fanzine I once worked on with a guy from my old band Roach Motel, about 14 years ago. We just had dumb interviews and really bad humor, and it's the same exact thing now translated into television. There's no difference, and I'm sure if Jello Biafra watched it he'd hate it like he hated that zine. It's not politically correct. I'd like to do a Riot Grrl porno movie next, being tied up and succumbing to males.

MRR: Is there any way that people who are reading this—other than sending in tapes—can contribute?

G: I'd just like bands to send in their videos, 1/2" VHS tape, either a live show with a couple of your best songs, and filmed well so I can hear the sound and the vocals. Move the camera around a little bit and make it look kinda interesting, not just on a tripod 25 feet away that makes people look like ants on the screen. Get close up, show people's faces. Or make your own video. I can't guarantee I'll run everything cuz sometime stuff really sucks. But if it's punk fucking rock, it'll be on. Besides bands, if you've got other short stuff—I usually keep segments between 3-5 minutes long for variety's sake—even comedy skits, stupid things like that I will run if they're funny enough. Or if you do a fanzine and want to talk about that on camera, send it to me. The idea is to get people's stuff exposed. The address is: Destroy Television/ PO Box 323 Village Stn/ New York, NY 10014. And it's punk fuckin' rock cuz we're from NY, have big sneakers, and wear leather jackets.

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This is going to be my little apology for those who have ordered before. Everything is finally going smoothly - so, mailorders and such won't be taking years to get to you anymore. Thanx to all those having put up with the youth of the label. Neil

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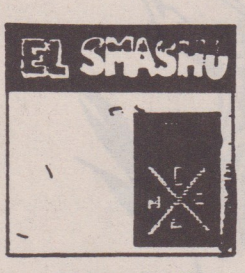

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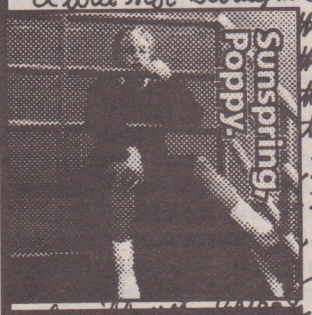

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ANDROMEDA PRESS

For a while I've been wanting to write a piece for the magazine on independent publishing, writing and the literary side of punk but didn't know how to approach it. Finally my friend, Chuck Sperry, came up with the idea of approaching various local punk writers and interviewing them about their craft and the nature of underground literature as it stands creatively, politically and, because it is a monster that no one ever escapes, economically. While the approach taken may be somewhat Bay Area centric, Chuck and I have tried to keep the focus referential to the bigger picture. Hopefully dear readers you may find some inspiration herein. If not, well you can't please everybody.

The first interview in a series of three featured is with Ayn Imperato, MRR's own delightful femme of letters. I went to the Tenderloin to talk to her and in her apartment that looked like it would be much more at home in Manhattan than San Francisco I found her to be a very gracious host and great conversationalist. The interview was conducted the day after a frustrated real estate would-be tycoon walked into a Financial District law firm and killed nine people with the guns he bought in Nevada before killing himself. This might account for the somewhat morbid slant of the first part of the following transcription. Interview conducted and transcribed by Joe Donohoe.

Ayn: I think that death is a human fascination and the key to getting through the knowledge of death is not fearing it. I think that this is the hardest thing. Death is everybody's biggest fear. The TV culture helps spawn this because everybody is so inundated with television and information which seems to focus on violence and dying. Everything, like you said before, movies, TV, news. It's a love/hate relationship that everybody has. I guess because it's the inevitable. The one thing, the end of everything.

MRR: On another subject, we can get back to this one later [Ayn laughs], what do you like doing better, writing or editing and publishing?

Ayn: Well I'm more of a creative oriented person than business oriented, so of course I like to write myself. It's my passion, it really is. It's the one thing that gets me up in the middle of the night. Of course I'm a publisher and that gives me a lot of satisfaction as well, because I like to help people, you know, have a hand in underground publishing. They're both really rewarding in their own ways.

MRR: What do you write about mostly?

Ayn: Oh death and destruction. No (laughs). Things that disturb me. I write about things that are beautiful too, but a lot of times it's the more intense emotions, like fear, that are most inspiring. I write a lot of stories as well as poetry and I've been getting more into that lately.

MRR: Based on life experiences? Autobiographical?

Ayn: They're all fictional. Actually the stuff I'm doing, writing right now, is mostly about female main characters because I guess there's not as much of that out there right now, and they're bad ass women you can say. I'm just into female characters because that's what interests me at the moment. I don't write science fiction, I like to write about real life experiences. I like to write about travel. I just like to write about what I see in the world.

MRR: Do you travel a lot? Can you afford to?

Ayn: I would love to travel. I'm going to take off for New Orleans in about a month. I'm just going to take off and drive there with a friend cause that's something I've always wanted to do and it's not so much the getting there that I'm looking forward to so much as the trip itself. I'm looking forward to all the little dinners. I also want to see Dollywood (laughs) and Graceland. I want a velvet picture of Elvis.

MRR: And a vial of Elvis' sweat.

Ayn: It has to be had. Elvis seat covers too.

MRR: How do you fund all your publishing? How can you afford to put all your books out?

Ayn: I've been incredibly lucky but then I don't think it's necessary to have a lot of money to publish a book. You can always make a chap book at a local copy store, which takes relatively few dollars, or you can always rip them off (laughs), or use somebody you know who works at a copy store to cut you a deal. I've been able, for various reasons, to put out really good quality bound books. The reason I put them out in soft bind with glossy cover, instead of in chap book form, is that I've wanted to give people something that was more enduring. Something more like a record.

MRR: Right.

Ayn: It really doesn't cost that much. It costs about the same to put out a 7" as it costs to put out thousand copies of a book that's about 250 pages. It's not all that expensive relative to other punk projects.

MRR: Which of the writers do you like out of all the people that you've put out?

Ayn: (sighs) That's so hard.

MRR: Let's play favorites.

Ayn: It's so hard to play favorites because I love them all and they all have such different styles. Ummm, I really like Peter Plate and Stacy Lee. I like Omewenne's story. I really like David McCord's stuff.

Let's see. Of course I like all the stuff that's in *Psyche Subversion* because it's stuff that I chose. I think that some of it's more positive than the rest. Right now I'm distributing Omewenne Grimstone's chap book *Slipped Out Under the Door* and I'm going to be repressing Dave's collection of short stories *The World Owes Me Lunch*. I chose my writers because I like their stuff. I'm also going to be doing a book by Stacy Lee.

MRR: How did you meet or get in touch with all these people?

Ayn: "How did I meet all these people?" God, I've met them all over the place. Some of them were just pen pals and some have just been friends forever. I've met people through other people, I've met them through shows. One used to live upstairs from me. One was a real old friend of mine. Most of them are friends but that wasn't an intentional thing. Originally I place classified ads in MRR and *Slug & Lettuce* for submissions but there weren't great responses from people I knew. They also happened to be the people whose work I thought was the best, the most deserving to be in an underground collection.

MRR: Do you see regional underground literature scenes happening in other places besides San Francisco?

Ayn: Threre are underground writing scenes happening in Minneapolis, New York, that's probably the best place to be, and probably any major city has go a scene going, its cult of underground writers. I'm not really familiar with underground writers outside of this area. I've never been to Minneapolis. I've been to New York but not since I was pretty young.

MRR: How do you get your product out?

Ayn: Well I'm lucky because I've got Last Gasp as a distributor, also AK Distribution in Scotland. I prefer to do it through mail order because once it leaves my hand I have no control over the price and I don't want my book to not be available to anyone. I also deal directly with stores myself, either through the mail or in person directly on a local level.

MRR: What are some other nationally or internationally distributed catalogs besides Andromeda that come to mind?

Ayn: There aren't many. One group has contacted me from Maryland called Service and they're run by David Saulnier. I don't know if you'd consider it underground but there's 2-13-65. That's been sort of a revolution in its own way.

MRR: It seems like that started the whole independent publishing thing in the punk community.

Ayn: I think 2-13-65 has had a big impact on underground writing because it's helped make journal writing a form. It's almost a genre itself, producing all kinds of Rollins wannabes (laughs). Yeah he's definitely exposed people who otherwise wouldn't be interested in writing. He's helped them become interested in reading and that could pave the way for them to read other books as well. Books by underground writers or mainstream writers who've got important things to say.

MRR: What famous writers do you like?

Ayn: Famous writers..... gosh. I love Hermann Hesse, Alice Walker, Henry Miller, Jack Kerouac, Allen Ginsberg, the beats, their whole lifestyle. I love the Romantics too. William Blake, John Claire, Coolridge. I think I like the romantics because they were the rebels of their age. What punk writers are doing is very similar to what they did. On that point I'm surprised that most punks aren't interested in writing because the two are so intertwined. Just the whole attitude of being against the status quo. Punk expresses itself not only through music but through..... well here I am with pink hair, chains and big ass combat boots and basically the look says I'm a freak and all is not well with the world and writing is really saying the same thing using a different medium, using words. The two are very tied together.

MRR: It seems that the feedback from being a writer is not quite as instantaneous as being a musician which might account for this.

Ayn: It's a little more low key. A band expresses itself in a physical and emotional way and writing expresses itself in a mental and emotional way. More reflective rage than in-your-face rage. It can be in-your-face but more thought out.

MRR: What are you trying to accomplish? It seems as if you have a definite political agenda of some kind.

Ayn: Trying to accomplish through my writing or Andromeda?

MRR: Well both.

Ayn: With Andromeda my interest is to get punks interested in writing and, of course, to express ideas. To express rage and emotions of all kinds. I think that writers are misfits in their own way and I think that punks as writers have a lot to say. I hope that I can be vehicle for punks who have something to say. It's not a competition thing. I support anybody who wants to express themself. Writing I find interesting. Most people, maybe, would rather just scream though I do that too. I'm in a band or was.

MRR: Which band?

Ayn: Less Miserables. I'm in a project now that doesn't have a name yet. Between writing and screaming I feel I need both. With my personal writing I just want to communicate, like everyone basically. I find that I can just express myself better through the word. I'm not sure why but when I sit down it just becomes clear.

MRR: Anything clever, witty or smart you think we should discuss before we go here?

Ayn: Hey, you're the interviewer. You come up with the clever and witty stuff. I'm trying to deintellectualize the written word.

MRR: No witty repartees?

Ayn: Oh don't give me that re-par-day shit (laughs) I want to put the human back in words, take it back from the intellectuals and return it to the misfits. I want to publish and write stuff that everybody can read. It takes a certain dedication to put out a book, especially when working with other people, a certain dedication and a certain love (hums cheesy romantic music) "Love" picture blue birds flying around (laughs at own cheesiness). Oh I'm getting so cynical. I like love.

Ayn and Andromeda can be reached at P.O. Box 423592, San Francisco, CA 94102

(Cover art Jason Storey)

Lines on Paper:

Dave McCord might be better known to people outside of Northern California than Ayn Imperato or Bucky Sinister due to his books being reviewed in BEN IS DEAD and JERSEY BEAT as well as the appearance of much of his fiction in numerous fanzines and anthologies. His chapbooks, short story collections and novel are a good cut above the mean and filled with a convincing darkness, looking at the problems of society and human nature while not suggesting any easy ways out. THE WORLD OWES ME LUNCH, put out by Caffeine Machine Publications and soon to be reissued by Andromeda, explores everything from the secrets of Nostradamus to theological murder committed by fundamentalist Christians while SHADOW LIES is an anarchist/occult/mystery/superhero spy novel put out and largely funded by Dave himself. "I basically pay people to read my stuff," Dave joked "loosing $15.00 on advertising after SHADOW LIES broke even."

I talked to Dave down in Oakland several weeks ago, on the same day and at the same time that Luigi Ferri went on his killing spree across the bay in SF's financial district. We conducted the interview underneath a painting of Hillary Pillett's cover for THE WORLD OWES ME LUNCH, unplugging Dave's refrigerator in order to plug in the tape recorder. Interview conducted and transcribed by Joe Donohoe.

MRR: Why do you write Dave? Is it exorcising demons? The name of one of your chap books is *Exercising Demons* a pun on "exorcise". Have you exorcised any of your demons by writing or are there more where they came from?

Dave: Oh boy. "Why do you write?" Jumpin' right into it huh? Oh man I'd have to tell you my whole life story. I'll tell you why I write.... I just um (long pause) .. I think the best way to describe it is when I was very small I drew a line on a piece of paper and was really excited because I had basically created something out of nothing and I've been basically doing that ever since. Just making lines on paper but over the years its been getting more and more complicated to the fact that it's gone from being crayon scribblings to short sentences to short stories to, now, whole novels. Whole novels worth of lines on paper. As far as motivation goes I honestly believe it's the same motivation behind my scribbling on a sheet with crayon. It's the urge to create something from nothing.

MRR: What do you like that you've written?

Dave: That totally changes with my mood. Sometimes I look over some of my old stuff and I'm very charitable. I get a big kick out of it. If I'm in a more critical frame of mind though I read over the same stuff and I'm embarassed that I ever showed it to anybody. Of the things that I've written, I feel the biggest sense of accomplishment in regards to the novel *Shadow Lies*. I finished it, printed it up and got it out to the public. While it's not a perfect work by any means, I feel that I set out to achieve something and succeeded. It says what I meant to say in the way I meant to say it.

MRR: Jim Testa in *Jersey Beat* compared *Shadow Lies* to Thomas Pynchon's *The Crying of Lot 49*. He did it kind of diminutively. Do you think he was fair?

Dave: Nothing against Jim Testa at all, but that particular comparison really annoyed me because I really disliked *The Crying of Lot 49* but I can see where the comparison came from.

MRR: When did you first get into your head that you wanted to write a novel?

Dave: I started to take notes for my first novel called *A Casualty of Time*, when I was in jr. high school.

MRR: Where was that? Where did you go to high school?

Dave: That was jr. high but high school was in Piedmont, California of all places. That's a story in itself. But see what happened was I started taking notes in jr. high school but I wasn't so naive as to think that I could actually do it. I knew that if I took the incredible time and energy necessary to get it done that it would stink because I was in jr. high and I could barely put a paragraph together. I just took notes, thought about it, and waited and waited and I didn't actually try and write the book until ten years later when I was an undergraduate at UC Santa Cruz. I wrote and finished the damn thing then.

MRR: When was that?

Dave: 1989. That was my first novel which remains unpublished.

MRR: Do you plan to publish it?

Dave: I've sent it off to some major publishers and they rejected it. Lately Jerme Spew of Synthetic Productions has made some noise about wanting to put it out.

MRR: What does it concern?

Dave: *A Casualty of Time*? It's about two things. It's about a split in my life that was going on in jr. high and high school, when I was living with conservative parents in an upper middle class neighborhood, but I was going out to these punk rock shows and hanging out with a bunch of trouble makers. The duality of these two lives I was living is what it was all about, one degenerate, anything goes, the other conservative. Anyone else who would read the book wouldn't say that's what it was about but for me that was part of the push. It's also very political. It expresses all my political views. It's an allegory about disillusionment. The character encounters various political groups and one by one gets disillusioned with them. That's what I went through.

MRR: In *Shadow Lies* and your short stories there's a lot of footnotes or nods in the direction of the weird or the occult as well as cults and esoteric religions. Are you really into that stuff or do you just use it as a plot device?

Dave: I used to be a real seeker you know. I was always looking for something out there. I studied Crowley, Tarot, yoga, anything I could get my hands on. Lately that's really sort of died out though. I don't have that much involvement with that kind of stuff any longer.

David McCord

MRR: There's a lot of sex in the book as well. Is this based on experience or wishful thinking?
Dave: Umm, I don't know. You've got to understand what *Shadow Lies* is about. To me it's merely about the way the animal self inside the main character is brought out. This animal self is just very biological and primal. It moves on instinct and the most basic drives, sex, anger, avoiding pain and moving toward pleasure. That was my excuse (laughs).

MRR: Do you see parallels between your writing and hardcore music? A search for something more pure than what can be obtained in more literary prose?
Dave: Actually, now that you mention it, yeah, I think so. There's this big myth, especially in universities, where they tell you that novel writing is strictly from the bourgeois for the bourgeois. You have to have so much leisure time to write a novel, or even read one, that it's strictly by and for the upper class. That whole notion really gets my goat because you know a lot of great novelists are really from the bottom. There's this whole great body of work by working class writers that I really feel a strong affinity toward. It's more real, more direct.

MRR: In your books there are references to drugs and chemicals. Do chemicals inspire you at all or do you see them as a false path?
Dave: It was fun for a while but I think my story is pretty typical in that throughout the eighties it was kind of anything goes and then in the nineties it went from being recreational to being a problem. At one point recreational drugs might have been a source of inspiration or allowed me to think down avenues I might not otherwise been able to think through but I reached a point where it got in the way.

MRR: Are you working on any books right now?
Dave: Well you''ve got to keep in mind that I just finished a masters in the creative writing department at San Francisco State and I'm still recovering from that. I was really at odds with the faculty and I took some big blows. I have a novel in progress called *Brain Stem* that I will be getting back to. It was work shopped to death in college and I'm going to let it sit for a while, forget all those opinions because I've got opinion overload right now.

MRR: What are you at odds with the faculty about? Political issues? Beliefs about the art?
Dave: All the above. In the creative writing program at SF State, they believe that there's only one really correct way to write and that's literature as character analysis. They frown on anything that takes a different direction. What I'm more interested in is story telling and I'd rather tell a good story than write a three hundred page character sketch and that really bothers them. I was told by one faculty member, Phyllis Burke, she's kind of famous right now, that she didn't even think that I belonged in the program because I was writing genre fiction in the workshop.

MRR: It's kind of this year's flavor, character analysis is really big right now but in ten years someone will say "genre is a way to illuminate social issues" and everybody will be more into plot than character.
Dave: You're absolutely right. Trends come and go.

Although it is arguably the most important step of the process, I am going to skip entirely the subject of motivation, since it is an individual matter and entirely to unwieldly to discuss here. Let us assume that one's life circumstance is such that self-termination is a desirable option, and that death by hanging has been chosen as the means to that end (and we shall see what a prudent choice that is - hanging being very simple and effective.) - -
D. McCord "Hanging Oneself"

MRR: If you look at Kurt Vonnegut, his characters are never realistic, they're more like representations of ideas and they develop that way.
Dave: Vonnegut was a big influence on me back in jr. high. I really liked his style, like you said, using characters to develop ideas. I try to do the same with my writing. I universities though, they're very much writing for the critics and the critics are looking for trends and what they don't realize is that the kind of writing they're looking at right now is itself a genre but they just think it's the correct way to write.

David McCord

MRR: How do you finance your writing?
Dave: Well by going to school. There certainly isn't any other reason to spend seven years in college. Having a masters in creative writing isn't going to launch you into a million dollar career. By staying in school I could collect financial aid. They were basically paying me to stay in school to write and study writing. What's going to happen now that I'm out of school I don't know.

MRR: Anything really bothering you about life or society right now?
Dave: Well let's see. I've been having a really disturbing correspondence with Ace Backwards. He's incredibly bitter about the way the whole country is just going down the tubes. He just loves to blame people, he loves to blame groups. The radicals, the feminists. Anybody who ever tried to do anything must've been wrong because look where we ended up. This is what he's been telling me lately and I'm kind of surprised it upset me as much as it did. I think at heart I'm still an idealist and still think that if radicalism was really given a chance and allowed to play itself out without constantly being under attack from the conservatives and the status quo I think we'd have some positive change.

MRR: Are you politically active yourself?
Dave: Just in my writing. I used to march for various causes but do less of that now. For lack of a better term I feel as if I've always been more of an anarchist thinker and avoided organized politics completely. I haven't really heard any political groups which have said what I wanted to hear. Only bits and pieces here and there.

Dave welcomes correspondences from other writers or whoever and can be reached at P.O. Box 1352, Berkeley, CA 94701

BUCKY SINISTER

Bucky Sinister is the last of the three SF/Oakland punk writers that we interviewed and for those of you not familiar with him he's something of a "hero" to the local spoken word scene. Starting open mike up at the Chameleon about two years ago, as well as working for Last Gasp Distribution, he's responsible for getting a lot of voices out into the collective unconscious. No inarticulate individual himself he's also a popular spoken word artist whose readings are always raw and almost always draw applause.

Another term for "spoken word", though it has quite an onerous stigma in some circles and among sensible people everywhere, is "poetry" and Bucky has no problem admitting that that is what he is though if you think this interview is going to be all about mayfields, snow white skin and adolescent melancholy than I'm afraid this couldn't be farther from the truth. Bucky Sinister was interviewed by Chuck Sperry, the interview was transcribed by Joe Donohoe.

MRR: Bucky your live readings rock a lot harder than a lot of bands that I've seen. I've heard and noticed that you can work a large club or concert, what is it you do to poetry that turns it into a force that feels like music?

Bucky: Well when you talk about live poetry, first of all you're talking about something that started out as an oral tradition. Once people invented the typewriter, or even before that, when people first started writing a lot, poems began to be created for the page. Even the early written poems were meant to be read aloud though, in the king's court or something they would have a token poet in court to write a nice poem about the queen and if everyone got bored they could go "come read a nice poem about us", so even those were oral. I think it was with the invention of the typewriter that you had poems that sounded like crap when read aloud or couldn't be read aloud because of the way things were placed on the page, the way the words were put together. You just couldn't read it aloud. That was sort of a convention of an invention.

MRR: Is that why people who listen to music, people who read MRR, have the impression that poetry just rots?

Bucky: Yeah the whole typewriter thing set off what is known as language poetry. It took away from the oral tradition. A lot of people are trying to get back to that. The poetry that I write and that is written by those I consider my peers, is meant to be both heard and read on the page. That's an integral reason it works on a live audience, because that's who it's meant for.

MRR: This is going on across the board?

Bucky: In the underground scene.

MRR: Not in *Harpers Weekly*?

Bucky: No, no. More of a non-academic thing.

MRR: Does it have a chance of being poetry for posterity? Poetry that sticks around like that of Allen Ginsberg?

Bucky: Well you know everybody who is doing it would like to think so. Everybody who is not doing it and doing something else says it won't. The problem is, it seems, that it won't last the test of time and that's the only thing that matters in a lot of poetry. Whether it's good or bad usually seems to depend on whether people are still reading it after a while. That still takes in consideration a lot of things, whether it's still in print in a hundred years for instance. Getting back to the crowd thing and why it works again, one it's meant to be oral and another thing it does relate really well to the crowds that are there. People go to see bands, buy records and listen to music because it helps them make sense of their lives.

MRR: Right.

Bucky: It helps people put it all together. It's almost like when you're a kid and you go to your parents and say "what happens when I die?" When you go "why can't I get my dead dog back to life?" The parents are sort of relating their morality to their kids because their kids are confused and they are trying to help their kids make sense of things. Any art is kind of the same thing. You get these problems that you stop going to your parents for so you start looking for some other source to help back up what you're thinking. "Oh well" you think "this is the way I think it is but I don't know" and then when people hear something that relates to them it's reinforcing their own sense of morality, morality being the way their own universe makes sense of itself.

MRR: How long does it usually take you, when you're on stage, in front of a crowd waiting for their favorite band, to win them over?

Bucky: You got to do it in the first sentence. That's the best way to do it. Other than that....

MRR: I think that you do this.

Bucky: You almost have to. Even if it's not your best thing. If it's your most attention getting piece that's what you have to start with. Some people call such things throwaway poems. You start off with them and it gets everyone's attention, even if they're not very good, then you can move onto the really good stuff since everybody's listening. People talk loud when there's a lot of music going on. You don't really notice it when there's someone playing, it's so dang loud you can barely hear the person next to you anyway, but when you're just one person up there with a microphone and people are talking, you do notice it. You can hear everyone in the room talking. You got to communicate to people "this is not a time to buy beer. This is not a time to talk to someone else. This is going to be ten or fifteen minutes and I can sit still that long. I can wait for fifteen minutes before I can go talk to that person because this might be important."

MRR: I've noticed that people have the reaction "Bucky's not like poetry because poetry sucks." I always see this reaction. Do you think there will come a time when people come to an open mike with an open mind and go "poetry is poetry, it's only bad if the person who does it is bad?"

Bucky: This attitude is largely thanks to the public education system. Most people are turned off to poetry in high school. In high school they're like "enough of that

little rhyming stuff you did in first grade" and then they slap at you the most God awful poetry that has ever been like Longfellow's "Hiawatha" and you think that's how all poems are. It's this long, long story and granted it's kind of a nice story but it's hard for most people to relate to. What they shove at you is really archaic or it's something someone has more or less done to keep themselves alive, write a nice poem about the queen, if you write a nasty one you'll be killed. These are the kinds of poets that they're reading in schools. They're so worried about not stirring up the kids and not offending the parents that they read kids this really safe, standard, crap, and it doesn't teach them anything about poetry except not to like it.

MRR: Young writers are selling more than they ever have before. When I say "selling" I mean more people are reading them. People are hungry for their writing in books and zines. Where do you think the underground music/independent lit. thing first happened? I hate to say it but was it Henry Rollins? Was it Lydia Lunch and Exene Cervenka with their poetry book?

Bucky: Well on that subject, a couple of nights ago I asked someone who I ran into in a cafe without anything to do, and I asked him if he liked poetry readings and if he would like to go to one with me, and he said he didn't like poetry but he liked "spoken word". There was a definite difference for him. I think regardless of whether you like/love/hate/want to kill Henry Rollins and Jello Biafra as well as some other people, they did pave the way for people in the independent music scene to go "okay this is 'spoken word', I'll go ahead and listen to it." There were some people going "I don't like reading, I don't like poetry but Henry's pretty cool." Hard edged political people who like hard edged political bands will be listening if Jello gets up there.

MRR: It's almost rawer.

Bucky: Yeah. Now if you go "Hey do you want to hear my poetry" it's "nah" but if you say "can I do some spoken word" it's yeah. I used to go to Gilman and the last band wouldn't have shown up so someone would go "Got any spoken word artists out there?" and then people are starting to form a line. Every once in a while I'll be at a show and someone will go "Hey Bucky, I didn't know you were around. Do you want to do a reading right before my band?" This usually happens at the smaller venues. Independent promoters are usually more laid back. If you go to a larger club they'll be "no man you can't do that."

MRR: Have you ever had bottles thrown at you?

Bucky: Oh yeah ashtrays, a few things like that. Nothing big.

MRR: A lot of energy goes into getting people to support independent record companies and music scenes yet the same publications that do all this promoting, when they review books and literature, they review stuff that comes out of corporate presses. Is this just a perception problem, or people don't think about it or maybe is it just that they don't realize this is a contradiction?

Bucky: Let me throw something out really quick before I get into that question. One thing about Rollins is that, if you read his books, he mentions other writers in them. So if you get some kid who thinks that all poetry sucks and then they pick up *Hallucinations of Grandeur* and he talks about all these poets and writers who aren't poets like Jack Abbot, who is a great read, and also Bukowski. You get this thing going where he says "I'm Rollins, I'm cool, read this." And then this kid goes "He's Rollins, he's cool, I should read this." It's like a gateway that got a lot of people reading Bukowski and going "Ohh okay" and once they read Bukowski they read Fante and then they go "Oh these two are on Black Sparrow, who else is on Black Sparrow? Oh Wanda Coleman. So they read her. Wanda Coleman rocks!

As far as reviews go....

MRR: You got the record reviews, all of 'em are indie rock, all of 'em, and then the book section doesn't cover any independent publishing. [bullshit! (Joe)]

Bucky: I've seen 'em. You get these people who'd never review a record put out by Warner Brothers but then they'll review a book put out by Time Warner Publishing because it's about the Sex Pistols. While such subject matter may relate to the audience, they're promoting something that doesn't really need that much help. Many reviewers don't seem to know that there's been a small press scene that's been going on a lot longer than the independent music scene.

MRR: Is distribution a problem for you?

Bucky: Oh hell yes. I used to not understand this at all but I've been working for an independent distributor for the past year now and I understand presently why the distributors take the books they do. Because book stores want them bottom line. They're going to be cutting their throat if the bookstores don't want a book yet the bookstores usually don't hear about the book unless someone in sales over at a distributor tells them about it or it's featured prominently in the catalog. If the people who went into bookstores asked for small press stuff then the bookstores would be asking the distributors for it and the distributors would be taking all they could. That's how you get over in distribution. You give the stores the product their customers want.

MRR: You're working on an anthology of indie lit yourself right?

Bucky: If the book turns out it will be almost like a Re/Search publication, almost a guide book really. It'll be a cross-over type of book featuring different media: film, books, music, and will show where they all come together. Someone will buy the book because because maybe they like a film maker and a band and they're gonna see what books these guys like to read. Hopefully it'll be "Oh man my fav. band and my fav. film maker are influenced by the same writer, that's completely wild, I'm going to have to check this writer out." It'll be an indie cross over helper.

MRR: Which author started you out?

Bucky: Oh God well, I think it was Bukowski who really kicked my butt at first.

MRR: What if you were the sort of woman who might get ticked off with Bukowski before you were done with the book?

Bucky: In that case I'd go with someone on the same press - Wanda Coleman. She's actually a better writer than Bukowski but I found Bukowski first. Wanda says anything she wants to but she says it in a better way. She's really smooth. Her language control is great while sacrificing none of her content. She has a perfect word all the time. If I had found Wanda Coleman first it would have worked the other way.

MRR: She would have led you to Bukowski. I've noticed something about your writing. It's always physical. There's an interplay between your body, the language you're using and the world you see——like this line "I spent most of my life/Feeling like a broken jar/of grape jelly lying on the floor of the supermarket". Where does that kind of physicality come from?

Bucky: I was shopping in a grocery store and I saw that all the food had its own place. It's all hanging together on the shelf. I noticed this jar of grape jelly that was broken and it was really pathetic. No one had bothered to clean it up. It was like the rest of the stuff on the shelf only someone had knocked it off. It wasn't its own fault, it was cracked up and smashed open and there was no way it was going back. It wasn't going to get its jar back together, it would just get thrown out, a different fate from the rest. No one would eat its jelly which is what jelly jars want done to them. It was weird. I was running around the grocery store, came on that and thought "I know how that guy feels." I felt like that so many times.

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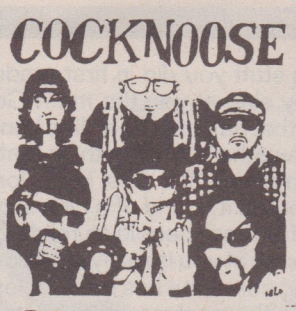

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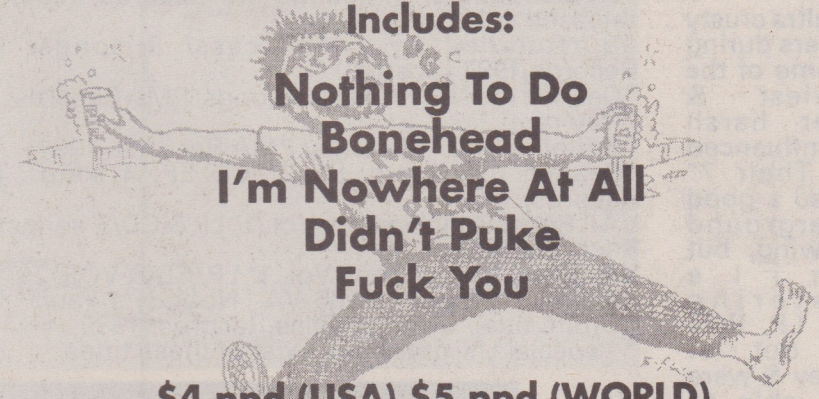

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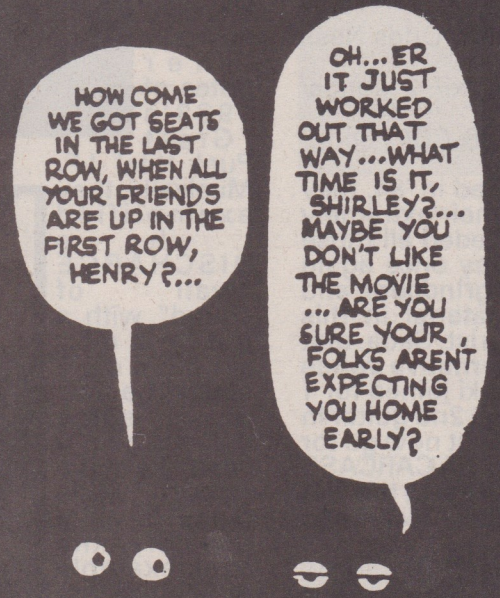

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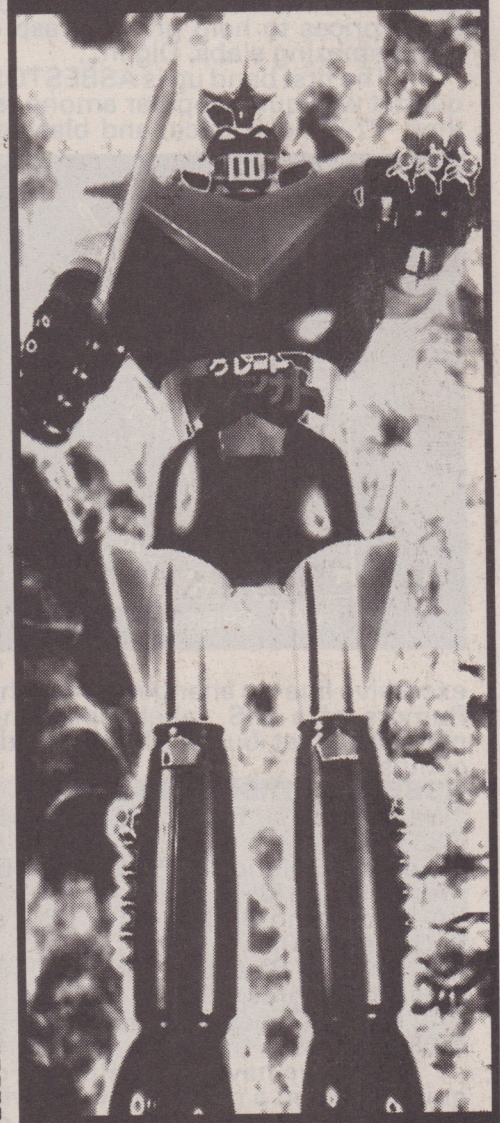

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WELCOME TO THE PIT

By Wedge-Guilala

Hello, and welcome to yet another chapter on Japanese punk records you've probably never heard of. Brian did a fair job before, but his information was sketchy at best. Since almost no information ever came out on these older classics, I'll try to provide the facts I have stumbled over while maniacally obtaining these; not to mention some first-hand info I gathered on a trip to Japan a few years ago. Also let it be known that most of these 7" sell for anywhere around $30-$75, and the LP's are even higher. I completely disagree with this pricing scheme, but I have provided some prices to help give a grasp of the scarcity on these amazing slabs. Dig in...

The first band up is ASBESTOS. This ultra crusty quartet was quite popular among tape traders during their '87-'91 existence, and blasted out some of the heaviest & super harsh UK influenced HC. Their 7" gained a good underground following, but while mastering their LP, they ran out of money & were only able to press 100 copies, and it commanded $100 & up upon its release. Eventually legal hassles & excessive line-up changes forced them to call it a day. Rumors of a U.S. label repressing the LP haven't panned out yet, but let's hope they do. On a ton of tape comps, too.

ASBESTOS DISCOGRAPHY-

"War Crisis" 7"/ 5 songs/ Burst Records/ 1000 made, 1988 ($40)
"The Final Solution" LP/ 12 songs/ Burst Records/ 100 made, 1989 ($125)
VA-"Smashing Odds Ness 2" LP/ 2 songs/ Odds Ness Records, 1989
VA-"Bottom Rise Up The Top" 8" flexi/ 2 songs/ Devilish Records, 1989
VA-"Kakumei -best run fast-" Vol. 1 LP & CD/ 1 song/ MCR Co., 1990

Next we have ROSE ROSE. Formed in '84, they quickly gained a good following with their extremely raw early '80's metal influence, & preceded all those crossover bands by a mile! In '86, They once again beat everyone to the punch by playing grindcore, and released their most awe-inspiring material in this period. In the summer of '89,their guitarist, Sada, quit to pursue his dream of opening an alternative venue for underground Tokyo acts ,and Natsuki joined for 1 LP & 2 cassettes, then Yachi joined up on 2nd guitar in '91. They still beat out some brutal HC, but now go for a downtuned sound with an early GRAVE & CARCASS influence. Not for the timid. Oh, they were also the first Japanese HC band to tour Europe in 1988. Always one step ahead...

ROSE ROSE DISCOGRAPHY-

"From Born Til Die" 8" flexi/ 4 songs/ Line Records, 1985 ($50)
"Emotional Disturbance" 12"/ 7 songs/ Dogma Records, 1986 ($75)
"Skatehead '88" 7"/ 3 songs/ Dogma Records, 1986 ($40)
* "Mosh of Ass" LP/ 15 songs/ Dogma Records, 1987 ($75, Super rare)
"Born to be a Skateboy" 7"/ 3 songs/ Dogma Records, 1987 ($30)
*"Throbbing of the Needy" split LP/ 8 songs/ Jungle Hop Intl.,1988 (Super rare)
"Kill Your Brain" 12"/ 10 songs/ Dogma Records, 1989 ($40)
"Dirty Is God" cass/ 9 songs/ Dog-Out, 1989 (Ultra rare)
"Liquidation" LP/ 14 songs/ IYF Records, 1990 (Only released in UK)
"Surrounded by Foes" cass/ 8 songs/ PMA Records,1991 (Scarce!)
"Deaden the Nerve" cass/ 9 songs/ PMA Records, 1991 (Way rare)
"Brutalize" CD/ 13 songs/ PMA Records, 1991
"Deaden the Nerve, Pt. 2" CD EP/ 4 songs/ PMA Records, 1992
VA-"Rebel Brain Factory Vol. 1" LP & CD/ 2 songs/ RBF Records, 1984
VA-"Skull Thrash Zone Vol. 1" LP, CD & VCS/ 2 songs/ Invitation Records, 1986 VA-"Nobody's Fault" LP & CD(diff. title)/ 4 songs/ Slice Records, 1989
* - special UK pressings exist of these titles.

Next, I will mention a band I know nothing about called LSD. A good guess is that they began in 1982 as they are mentioned in the liner notes of 1983's "Great Punk Hits" LP. Musically, they exemplified the DISCHARGE "wall of sound" with a uniquely Japanese edge. The flexi is some damaging mid-tempo screech, while the EP is, quite possibly, the best example of a noisecore band perfecting

their craft with an arty edge. This band will blow your face off. Along the lines of KURO, ZOUO, Z, etc...

LSD DISCOGRAPHY

"Destroy" flexi/ 4 songs/ ADK records/ 300? made, 1983 ($40)
"Destroy" flexi/ 4 songs/ 2nd press, different artwork, newsprint sleeve ($25)
"Jast Last" 7"/ 4 songs/ LSD Records, 1984 ($25)

KURO is a band who wore the Kabuki make up, spiky leather, and pumped out some of the most ghastly noisecore ever. Although nowhere near as violent as GISM, their fireworks-n-fisticuffs antics at gigs gave them a reputation as harsh as their music. Rumors abound of them existing up until '89, but that's highly unlikely. Ever wondered where the European crusties got their musical direction? Look no further than KURO's classic "Who the Helpless" 8" EP.

KURO DISCOGRAPHY

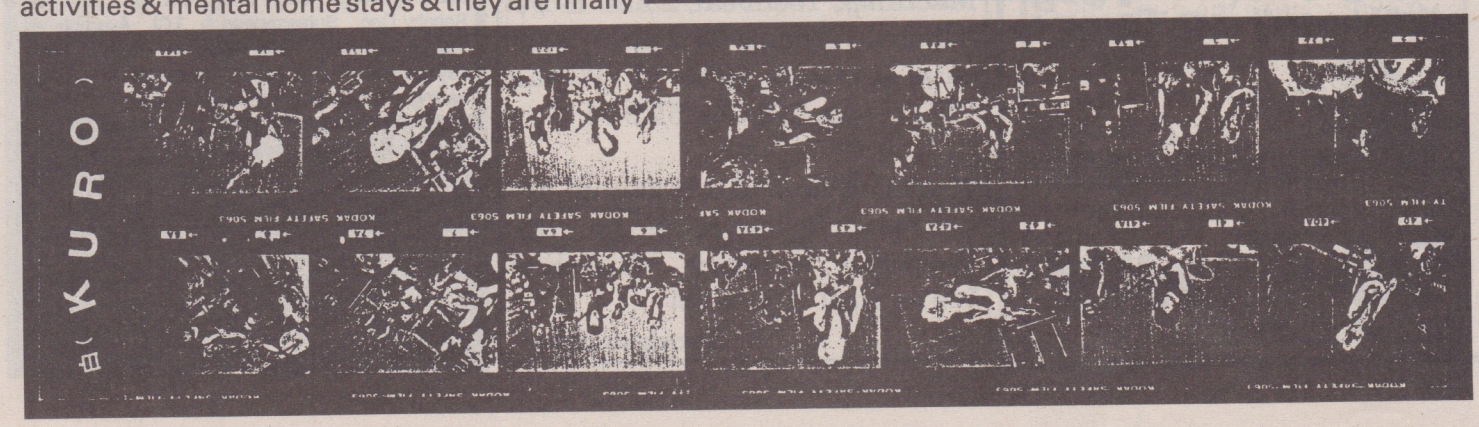
* "Kuro" flexi/ 2 live songs/ Blue Jug Records/ 1000 made, 1983 ($50)
"Live 1983 Gig" flexi/ 3 1/2 live songs/ Label? Pressing? Date? ($25)
"Who the Helpless" 8"/ 10 songs/ Blue Jug Records/ 2500 made, 1984 ($75)
"Fire" 7" & flexi w/booklet/ 4 & 2 songs/ KPP Records/ 1986 ($50)
VA-"Pinch And Ouch!!" LP & CD/ 2 songs/ KPP Records 1985
* - note this release is sometimes referred to as "Shiro".
Also, a recent CD reissue has all the above save one flexi:
"Kuro (Shiro)" CD/ 16 songs/ DTK Records, 1991

OK, that's all for this segment. I'll cover more bands in future issues. I'll leave with a complete and final discography of the gods called GISM. You all know of their terrorist activities & mental home stays & they are finally back! Also, there is no 7" EP, so quit asking about one. See you in a couple months!

GISM DISCOGRAPHY

"Detestation" 12"/ 8 songs/ Dogma Records (1st release) 1984 ($75)
"Military Affairs Neurotic" LP/ 8 songs/ Beast Arts/TPC Records 1987 ($50) - this LP is purple vinyl, has a silkscreened mylar sleeve, & the cover is a 11 x 11 clear sticker.
VA-"Outsider" LP/ 5 live songs/ City Rocker Records, 1982 ($300) - note: first ever Japanese punk comp (all live recordings)
VA-"Great Punk Hits" LP/ 2 songs/ Japan Records, 1983 ($75) (CD in '88)
VA-"Hardcore Unlawful Assembly" LP/ 2 songs/ AA Records, 1984 ($250) (CD in '92)
VA-"The Punks" cass/ 2 songs/ Takarajima zine, 1985 ($100)
- note: "Detestation" reissued in '92 on CD with properly mixed & separated versions of "The Punks" tracks as a bonus cut; sleeve is totally changed, too. Released by Beast Arts/ Tokyo Nest

If anyone wants to contact me about trading Japanese records, send lists or stamps to: Wedge-Guilala /122 Gillett /Painesville, Ohio/ 44077-2934 USA.



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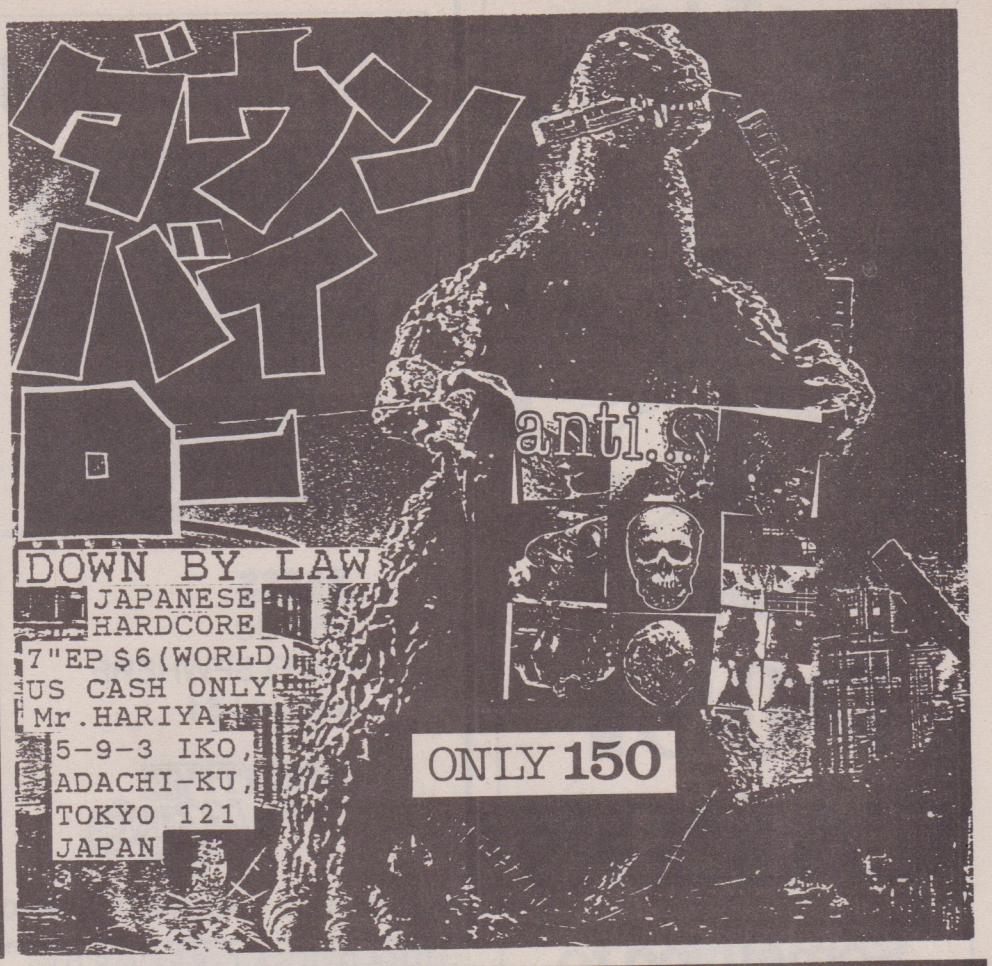
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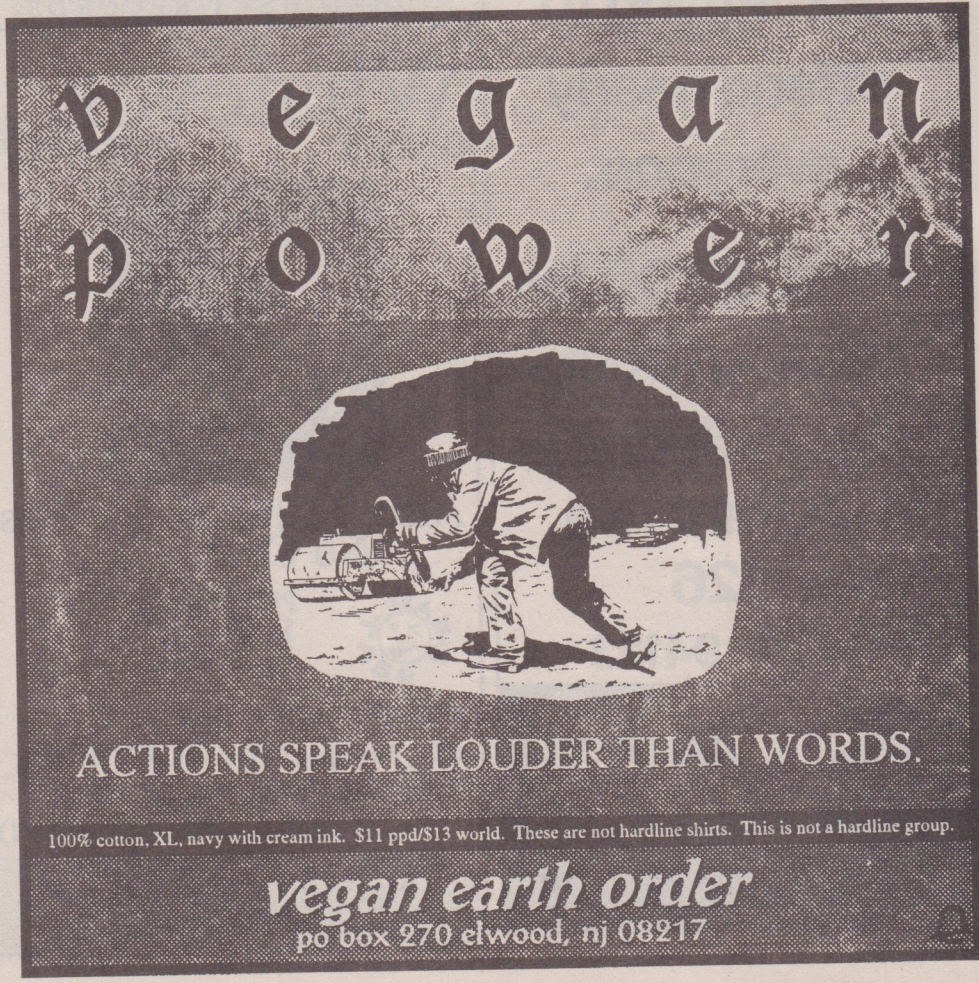
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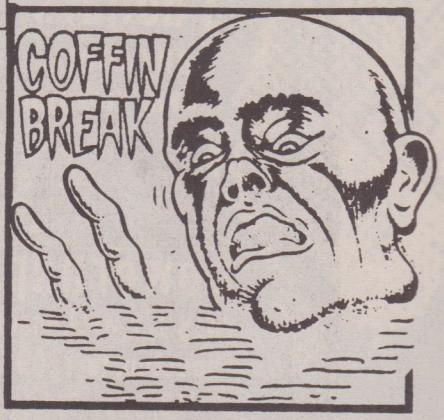

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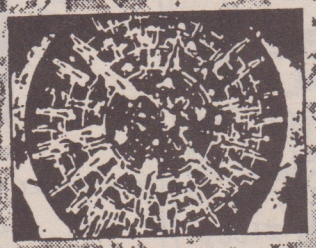

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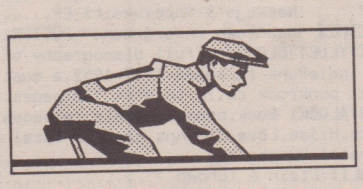

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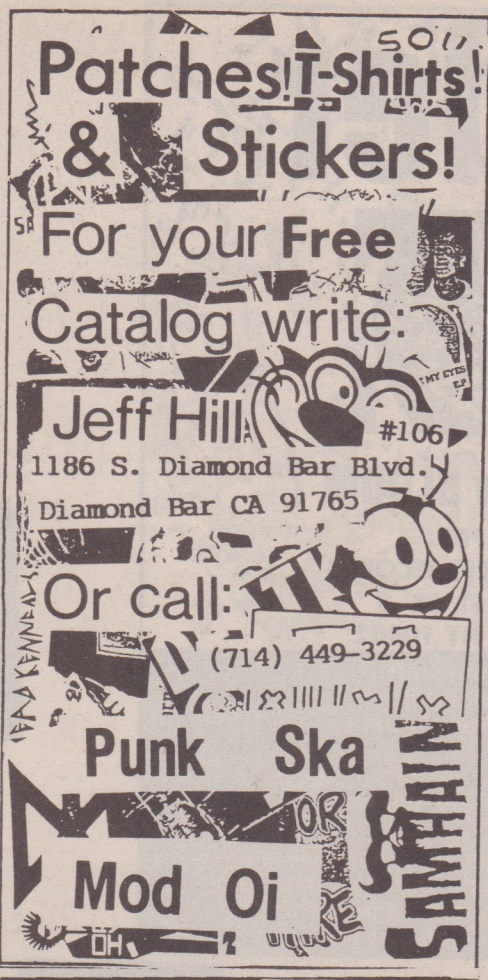

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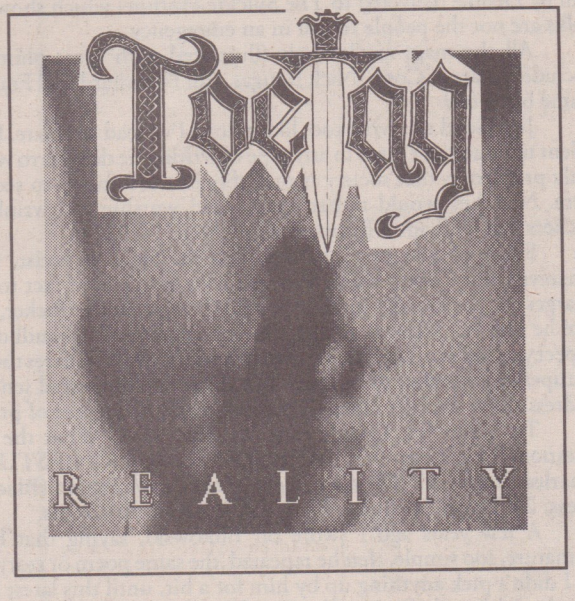

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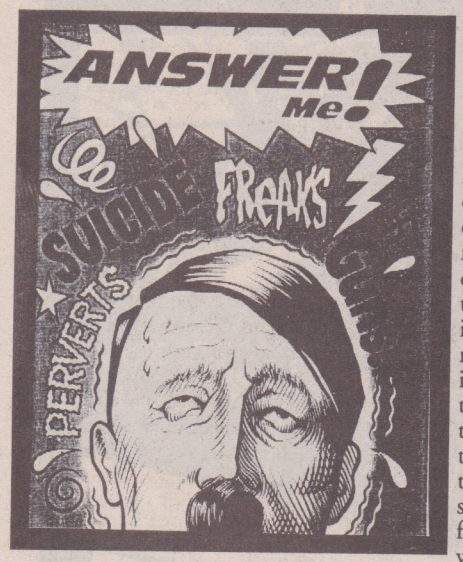


Answer Me!, (1608 N. Cahuenga Blvd. #666, Hollywood, CA 90028) 132 pages, $5 ppd

In the realm of the written world, the term of "genius" cannot be used very often. In the world of underground fanzines and magazines it can be bandied about even less. For the world of the fanzine is inundated by morons and miscreants who have nothing better to do but offer their pathetic opinions as truths with nothing to back their words up with but attitude. But lo and behold, a shinning light has emerged from the cesspool of Hollywood to great us with all the tact and grace of a .357 Magnum, cocked, loaded and pointed in your eye. Jim Goad is the Editor/Publisher of the monster known as Answer Me! Three issues have been dropped on an unsuspecting public, each one increasingly thicker than the last, and not one ad! Picture that, 308 8/2 x 11 inch pages of pure information. Yes there is a God and his name is Jim Goad.

This magazine is written by him, for him and that's it. A totally selfish pursuit that just so happens to fill this jaded heart with pure joy. Objectivity is thrown right out of the window and onto the shitpile where it belongs. Goad writes what he knows is the truth and if you think that you can prove him wrong, well, step the fuck back, because you are wrong!

I could sing the praises of this journalistic godsend until you dropped dead, and although that might not be such a bad idea, I still should tell you what's inside these things.

Issue #1 - Interviews with Russ Meyer, Timothy Leary, Andy Warhol's transvestite king Holly Woodlawn, Chicano rapper Kid Frost, Public Enemy and the late Iceberg Slim. Rants written by Jim's equally charming wife Debbie include "Babies are Dirty," and "People Ruin Everything." Debbie and Jim next spend the 4th of July in the "All American Town" of Bakersfield, CA, and then spend 24 hours tooling up and down Sunset Strip in a rental car. Answer Me! also gets the lowdown on various 12 step rehab programs, as they infiltrate the sacred coven of Marijuana Anonymous, Cocaine Anonymous, A.A., and Narcotics Anonymous. They then offer up the Answer Me! 12 step program. The kicker though is the fiction(?) story "Swallowed by Jersey," which is written so well that you'll find yourself wondering why this guy isn't penning novels and bringing in the bucks a la Stephen King or the reprehensible turd that goes by the name of Brett Easton Ellis. The story is basically a story of a loser sinking fast with not much lower to sink in the swamps of Jersey, Goad writes like all the best ever did, not like they want to, but like they have to.

Issue #2 - Interviews with Anton LaVey, David Duke, Screw Publisher Al Goldstein, El Duce, The Geto Boys and film man Ray Dennis Steckler (aka Cash Flagg.) Mrs. Goad returns to vent with "The Family Must Be Destroyed," "I Hate Women" and "I Hate Men." Jim comes back swinging with the brass knuckle punch that nails 99% of you out their reading this with "The Underground is a Lie" the bulk of this issue is filled with an amazing parade of 100 serial killers and mass murderers. Each killer gets his own listing that includes number of kills, an indepth analysis of his/her psychosis and a list of all their quirks. 100 of 'em, kind of like a shorter Hunting Humans. Jim then wraps it all up with a great article on Vietnamese gangs in the good old US of A and a look at the very graphic Mexican murder mags.

Issue #3 landed in my sweating palms yesterday and I just about came when I paged through this thing. Opening up with a crank call to Dr. Death himself, Jack Kevorkian, interviews with Al Sharpton, North American Man/Boy Love Assoc., Boyd Rice, the amazing Underdog Lady and the kids of Widney High, a school for developmentally disabled and severely handicapped kids who make beautiful music according to Goad. Debbie is back with some more tirades, "Nothing but Enemies," "You Turn Me Off," "The Homeless Can Eat Shit," "Music Blows," and "I Hate Being a Jew." The centerpiece of this issue is the well researched and entertaining "Killing Me Softly, Roughly and Just About Every Other Fucking Way Imaginable: 100 Spectacular Suicides!" After that Jim gets himself all worked up as he goes to a guns show, firing range and eventually works up to being his own killing machine. This piece come complete with historical quotes from the founders of our country as to why we should arm ourselves. A nice piece on the Russian Madman Andrei Chikatilo is written by Jim Goad and followed by an article penned by Feral House kingpin Adam Parfrey about that analyzes the pediophile inside Steven Spielberg and his Hook film, among others. Then a collection of art is taken from the walls of Nick Bougas and put onto the page. the art is by Kenneth Bianchi, Mark David Chapman, Gary Heidnik, Henry Lee Lucas, Ottis Toole, Charles Manson, John Wayne Gacy, and Richard Ramirez. Closing this one up is a prank call by Debbie delivered to The Suicide Hotline, which shows that these folks are not the people to call in an emergency.

All the mags are lovingly illustrated with great photos and also include the art of Coop, Nick Bougas, Jim Blanchard and Frank Kozik to name but a few.

Jim Goad can write too, like no one I've read as of late. He's got the talent to be a major force in any type of writing he decides to work in. The only problem is that society is probably just too stupid to see the genius here. No, they would rather coddle and worship old wrinkled useless fuckers like William S Burroughs...pathetic! ! ! ! ! ! ! !

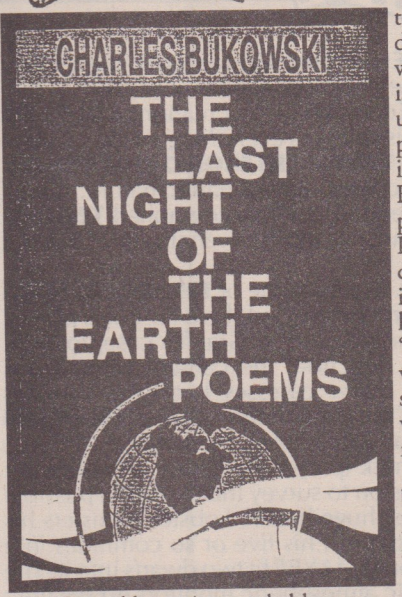
Some of you may cry that this magazine is racist, misogynist, whatever, but I don't think that you have one iota of fact to base those charges on. Jim Goad is just one brutally honest motherfucker, calling 'em like he sees 'em without taking time to check his PC handbook. I don't expect you to get it, true talent is rarely realized while it shares the earth with a stupefying number of morons. But if you are interested send $5 to the address above and get Issue #3 because #1 & #2 are out of print.

To quote Jim Goad's intro to issue #1 ..."What the hell is the question? That's easy WHY ARE YOU SO FUCKING STUPID? (TR)

Charles Bukowski, *The Last Night of the Earth Poems.* (Black Sparrow Press, 24 Tenth St., Santa Rosa, CA 95401) 405 pages.

A few years ago I swore off Bukowski, saying that he was too immature, too simple, that he repeated the same poem or story to no end. So I didn't pick anything up by him for a bit, until this latest book came out. And although the same themes of the past are in here you also see a side of the man that didn't really exist to any great extent in the past. You see, Bukowsi is now over 70 years old and I would assume that his body is not all that well due to all the abuse hurled at it since his birth in 1920; and he is getting close to death. It's all in the writing, he seems to be trying to close his accounts, say things he hasn't said in the past and making an attempt

BOOK REVIEWS



to get the idea of his approaching death straight in his head. The whole concept of oncoming death is a tough one to deal with and it's usually dealt with alone and in private, but we get a rare glance at it here. It seems to me that Bukowski is waiting for it, expecting it and maybe a little afraid. In one poem, after visiting his doctor and going to the track he is at home and delivers the following:

"just an old guy / just an old writer / with a yellow notebook.
something is
walking across the floor / toward me. oh, it's just my cat this time."

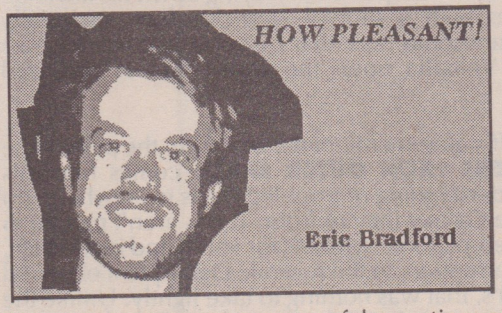
This book may possibly be Bukowski's best poetry in a long while. He feels threatened and those feelings often produce the best writing and I think that is evidenced here. A remarkable percentage of the 405 pages of this book contain material worth reading again and again. So, I guess I was wrong when I threw Bukowski out a couple years ago, and if he sticks around and writes another one that's half as good as this, I'll be impressed.(TR)

Robert Williams, *Zombie Mystery Paintings & Visual Addiction* (Last Gasp, 2180 Bryant St., SF, CA 94110) 95 pages per book.

My opinion of the "art" that most folks hold in high regard is fairly low. I just don't see anything special in most supposed art, frankly it bores me to no end. Now, if you search a little deeper, that's when you run into your Joe Coleman, S. Clay Wilson, and the King of it all...Robert Williams. Last Gasp has compiled a few sets of Williams' art and put it into book form, making it more accessible and also more affordable. Zombie Mystery Paintings was first printed in 1986. The intro by R. Crumb describes the art contained within nicely, "...he is possessed by a missionary zeal to shatter, penetrate, and tear all hell out of middle-class values

with his art." Visual Addiction was released in '89. This one has an intro. by Lydia Lunch and she too nails Williams' art; "Straddling the outer limits somewhere between brilliant irony, sheer vulgarity and complete insanity...these paintings overstimulate the libido which in turn rages under the cataclysmic motherload of sensory contradictions. Redefining the NATURAL SUPERIORITY OF WOMEN..." And the art, well it is just what Lydia and Crumb say it is, one big amalgamation of every wet dream, psycho fantasy, biker and hot rod magazine, TV show and exploitation film that's ever existed. And Lydia's right, in most of these paintings the women are in complete control, over Satan, God, just about everything. I have a feeling that Williams is the guy who sat there quietly and took everything that ever happened to him, real or imagined, and turned it into his art. Who else could paint two perfectly built nude women riding atop pizza's in the style of rodeo bareback riders as Satan looks on with his pizza cutter and chef's hat and call the work Buckaroo Muff in The Mozzarella? No one. Williams is nothing short of a genius and maybe one day he will be recognized for that fact, until then we have these books to hold us over. Each book contains a series of color prints as the centerpiece. Black and white prints of the same paintings are also included, in Visual Addiction, the black and white prints have the name of the painting, in Zombie Mystery Paintings, the black and white's also contain a description of the work written by Williams. Visual Addiction also contains a nice essay written by Williams. If you have an appreciation for anything that is outside what society deems right or nice, then Williams is the man for you. (TR)

MOVIE REVIEWS



I recently heard a commentator who was finishing up another "Hollywood Madam" Heidi Fleiss story joke that allegations that she had helped Hollywood's most powerful filmmakers fulfill all their fantasies couldn't possibly be true, since none of the parties named had ever made a decent film. A weak joke maybe, but the point rings true: many of the movies that have been hailed as truly great in the past few years have been made by virtual unknowns, many of them coming off of super-8 "art" films. Martin Bell falls into this category, more or less; he was a fledgling documentary artisan until a scene in his 1984 examination of Seattle's street kids, **STREETWISE**, inspired him to write his first feature film, **AMERICAN HEART**.

The basic premise of the film is that Jack (Jeff Bridges) is released from prison to find his son Nick (Eddie Furlong) waiting to go away with him. After trying to ditch Nick a couple of times, Jack finally relents, and the two share a dilapidated hotel room, while trying to save enough money to go to Alaska. Jack gets a job and hooks up with a woman that he corresponded with in prison, and everything looks like it's going to be all right for a while. Then Nick falls in with a bunch of punks and prostitutes (gasp!) and runs away, Jack is robbed and loses his job, and they are evicted. At this point, the Hollywood version would have allowed their fortunes to take a turn for the better, and everything would have ended happily. Bell, however, not being constrained by a mainstream Hollywood studio or test audiences, just allows life to kick this father-son team squarely in the ass, with Jack dying in Nick's arms at the end.

Why do I like this approach so much? Because in real life, that's what would have happened. As a matter of fact, the two never would have gotten back together at the end, Nick would have been killed while out turning tricks somewhere, and Jack would have died of a heroin overdose, not the bullet of a jealous former co-jewelry store thief. I've seen this film described as being "in the style of a documentary," which is a testament to Bell's storytelling skill. Some might argue that the depressing tone is something that they go to the movies to avoid, but to me, the less disbelief you have to suspend, the more enjoyable the film can ultimately be. Besides, the more movies that invade suburban movie theaters with unrealistically happy/sappy endings, claiming to be realistic portrayals of inner city street life, the more unpleasant surprises in store for suburban kids when they get out on their own. Bell has stressed the importance of providing realistic ideas of the fate of the impoverished ranks of America, both for the aforementioned reason and to heighten awareness of the situation in hopes of inspiring some charitable souls to do the right thing.

Unfortunately, the suburban theater example will never get a chance to play itself out in this case; Bell's distributor, Avenue Films, went Chapter 11 before the film came out, and their successor, Triton, did a lousy job with it, providing short runs in three cities before dumping it to the realm of videotape. It may be out by the time you read this. If so, you could do a lot worse; the performances by all concerned are fantastic, and it's worth the

MOVIE REVIEWS

price of admission to see Eddie Furlong escape the world of Terminator movies and Aerosmith videos.

Last year, I reviewed a collection of short films by Richard Kern entitled **HARDCORE VOL. I**, which wasn't for the faint of heart, but didn't allow any serious shock value to filter through the incredibly cheesy filming techniques. Hardcore Vol. II, which is pretty much the same thing with a little bit of color thrown in (appropriate for a tape in which nearly every scene involves bloodletting), also includes the notorious Fingered, starring Lydia Lunch. Anyone seeking the most graphic portrayal of rape and human degradation available short of snuff films need look no further. Kern seems to be going for new heights of misogyny in this "piece," probably trying to portray his vision of the underbelly of American life, but succeeding only in producing masturbatory matter for slobs who've seen everything else. I considered the rest of the films in this collection to be instantly forgettable, but not being from New York and never having even tried heroin, I guess I just wouldn't understand anyway.

Finally, I've been feeling guilty about dragging my feet on transcribing a Moving Targets interview I did, as they've been on tour and the advance notice might've sent a half dozen or so more people out to the shows, so I'll try to make up for it here: they should be touring the East Coast by the time you read this, so go see 'em. They tore it up when they came through San Francisco, and if they don't do the same in your town, I will personally refund your admission charge.

Hello, America, this is Mad Prof. Mike with the Headbanger Movie Review, bringing you the latest on those movies your mom doesn't want you to see.

I'm going to present a name to you. Remember it, because it's my mission to see this name get the recognition it deserves.

The name is "Tom Graeff."

This man, Tom Graeff, deserves the same recognition showered upon Ed Wood Jr., the guy who made **PLAN 9 FROM OUTER SPACE**. Ed Wood is universally acknowledged to be the worst director of all time. I freely admit that Ed Wood directed incredibly bad movies, but I truly admire Ed Wood, and I think it's unfair his Bad Movies have been attacked as they have been. Because for all his faults, Ed Wood truly believed in what he did. He *believed* in the messages **PLAN 9**, **GLEN OR GLENDA?**, and **BRIDE OF THE MONSTER** had to deliver, and that makes him a much more valid film maker than 9 out of 10 big time Hollywood slobs.

It's his passionate honesty that makes Ed Wood movies so noteworthy, and that makes them such easy targets of ridicule. Larry Buchanan's **THE EYE CREATURES** is every bit as inept as **PLAN 9**, yet it's not renown as a great Bad Movie because Buchanan just cranked it out as a piece of infected tripe, without putting any of himself or his beliefs into it.

Watch **PLAN 9**, and you'll see that Ed Wood truly thought he was making a film of paralyzing, existential horror. The idea of grave-robbers from outer space resurrecting the dead is absurd, but to Ed Wood, the idea was as mind-blowingly terrifying as going to your front door and seeing Great Cthulhu forcing its liquid putrescence up from the sewer, eager to scoop handfuls of human prey into its flabby, tentacled maw.

Watch Ed Wood's **GLEN OR GLENDA?**, his docu-drama about transvestitism and trans-sexuality. Ed Wood was a transvestite; he claimed to have worn panties under his kakhis as he stormed the beaches of Normandy on D-Day. Thus, GLEN OR GLENDA becomes a wildly passionate plea for understanding and tolerance of men who need to wear women's clothes. This very passion makes GLEN OR GLENDA? not a just a movie, but a wildly hallucinogenic foray into the depths of gender obsession.

And Tom Graeff, like Ed Wood in the creation of **GLEN OR GLENDA?**, pours his heart, his soul, his *everything*, in the creation of *his* epic Bad Movie, 1959's **TEENAGERS FROM OUTER SPACE**... so much so that it, too, becomes almost hallucinatory. Graeff wrote, produced, directed, edited, and photographed **TEENAGERS FROM OUTER SPACE**, and, by God, he even starred in it under a false name: David Love.

And Love is indeed the Great Theme of **TEENAGERS FROM OUTER SPACE**: love between boy and girl, love for one's planet, love for one's family and friends, and in Graeff's case, love for one's own face. Under his direction, the camera caresses his handsome visage the way butter caresses hot toast. Graeff's narcissism provides much of the passion that makes **TEENAGERS FROM OUTER SPACE** such an incredible experience.

The plot concerns Derrick (played by Graeff, of course), a troubled space teen on a mission to survey the Earth as a possible breeding ground for Gargons, huge hostile Lobster Monsters his people use for food. He lands with his five or so comrades in a flying saucer so small, you could MAYBE fit two dwarfs into it. The aliens' high-tech super atomic atmospheric monitors (to see how well Earth could support Gargons) look like stuff you'd find in the attic of a VFW club, maybe parts of a P.A. system leftover from a sock-hop put on forty years before.

Being too sensitive and melancholy, (sort of an extra-terrestrial Morrissey) Derrick can't allow a planet with intelligent inhabitants to be overrun with horrible Gargons. He goes AWOL from his flying saucer and escapes to the splendid, sprawling expanse of late 1950s Suburbia, amazed at the wonderful warm social utopia he finds there. He meets a nice Earth girl, is hunted by a homicidal fellow space teen, and saves Suburbia from a Gargon that runs amok.

The Gargon, by the way, is a lobster nailed upright to a board and pulled by a string in front of rear projected footage of terrified victims falling before its fearsome claws.

Worst special effect I've ever seen.

Kind of made me want seafood, though.

As if nuking a lobster weren't heroic enough, Derrick then saves the whole damn planet by single-handedly destroying his people's fleet of Gargon transport ships, laying down his life to do so. The film closes with a shot of Derrick's face, especially melancholy and handsome now that he's dead, looking down from Space Teen Valhalla upon the world he has provided salvation for.

Incredible.

Beyond Graeff's aforementioned narcissism, the passion he brings to **TEENAGERS FROM OUTER SPACE** comes from his intense plea for understanding of troubled teens everywhere, no matter where in the Galaxy they're from. Teens aren't people in this flick, they're Neo-platonic symbols for youth and innocence, beyond blame or corruption. In the Juvenile Delinquent obsessed world of the late 50's, that was nothing to take lightly. Unlike the teens in Roger Corman movies of the time, these kids don't even hot-rod or drink beer. They're pure as the driven snow. The presentation of 1950s teen angst is inspired by **REBEL WITHOUT A CAUSE**, on a level of melodrama that puts 1990s *Beverly Hills 90210* angst to shame.

Such passion, such honesty, even in a movie so astoundingly bad, deserves a little respect... sort of in the same way a horseshoe crab deserves a little respect. After all, a horseshoe crab is stupid and unpleasant to look at, but if it hasn't evolved *a bit* in millions of years, you have to admire the purity of its vision, the tenacity with which its true to its own sense of self.

I think Graeff has that same purity of vision.

On our Headbanger scale of 1-4, **TEENAGERS FROM OUTER SPACE**, *as a movie*, gets 1 headbang. As a bizzarro curiosity, it gets 4 headbangs.

TEENAGERS FROM OUTER SPACE is available from Sinister Cinema/ Box 4369/ Medford, OR 97551.

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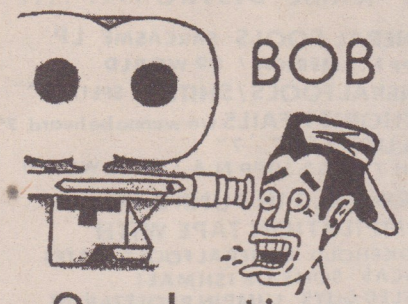

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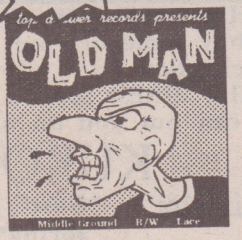

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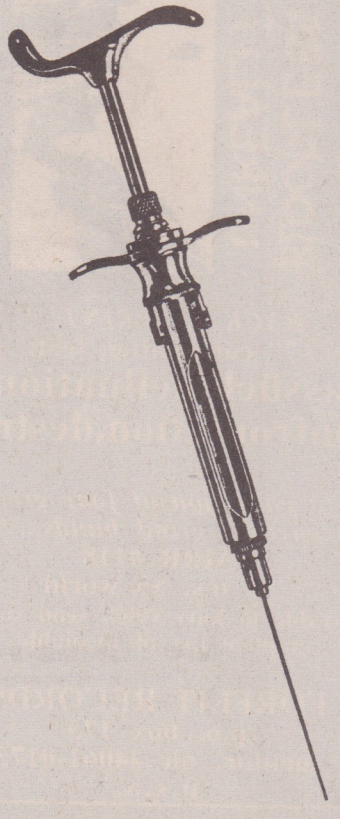

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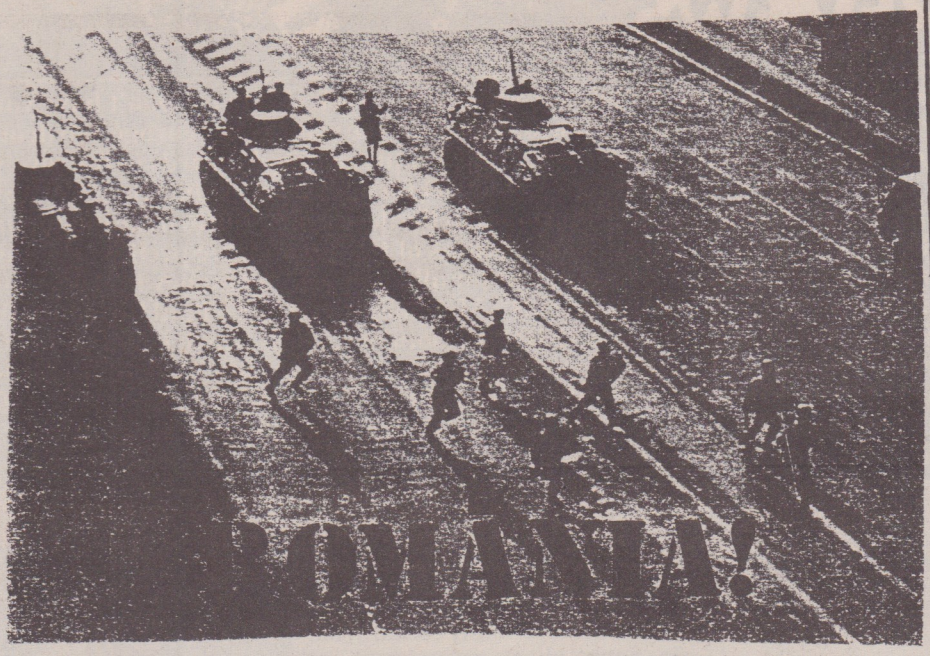

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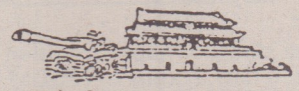

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The best A.C. effort ever. Hands down. They even wrote some "real" songs. Wheee. Don't fret noise freaks. It's still nuttier than peanut brittle, there's just a bit o' variety. The uncompromising madness is still there in full force but with better production values. The type of music that makes you wanna punch inanimate objects. They're swell guys to boot. (CD)
(Relapse, PO Box 251, Millersville, PA 17551)

ATOMIC JEFFERSON - EP

Scary noise discordant anger blast of layered noise somewhere in the ball park of early URGE OVERKILL or BRUTAL JUICE, but beaming out of their home base of Hattiesburg, Mississippi!!!! Lyrics piece together the Bible, "Different Strokes" dialogue and other subconscious streams. Out there, but on it. (KS)
(208 N 22nd Ave, Hattiesburg, MS 39401)

BABOON - EP

Flannel, flannel, friggen flannel. Won't be much longer now until everyone—yes even Moms—will love flannel fucking music! For those who don't know, I'll repeat myself. Soft verses with harsh loud chorus! Side two is a bit better, sort of a COWS thing, with a cheesy industrial cover of the BEACH BOYS! Eat this record, save money on food. (SM)
(Direct Hit, 3609 Parry Ave, Dallas, TX 75226)

BABYLAND - "Stomach/Pink Frost"

Melodic progressive light industrial, like a D.I.Y. version of SKINNY PUPPY. Good choice for opening theme of early afternoon cable horror show (sample lyrics: "I'm scared! I'm scared!"), although not mine ("Spooks in Space" or the CORDS' "Ghost Power" are still the best choices). "Pink Frost" was "originally written and performed by the CHILLS," if that means anything to you. (DD)
(Flipside Records, PO Box 60790, Pasadena, CA 91116)

BACK TO NORMAL - "Body Language" 2xEP

Sounds a lot like SNUFF, ALL, BIG DRILL CAR, um... especially like SNUFF. Is it? You'd almost think so. A double 7" is a cool idea, I just think this band sounds a lot like SNUFF. Did I say that? I did, didn't I? Your guess is as good as mine. (SL)
(Slode Headquarters, PO Box 21, 28451 Vanhaulvila, FINLAND)

BAD GENES - "4 Songs" EP

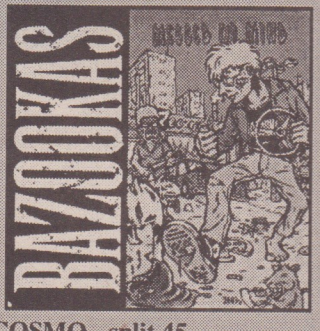
A drinking (wo)man's band, these fellas pound out (or is that down?) some seriously rockin';; music. Songs about anger, smut and drinking no less this is a fine follow up to last years EP. (LD)
($3.00 ppd: 1739 East Carson, St. #205, Pittsburgh, PA 15203)

BAG - "A Thousand Years/At the"

Massive psych overkill in the sludge-synapse tradition of HAWKWIND, WE THE PEOPLE, fellow Texans LITHIUM X-MAS and even... WHITE ZOMBIE. Plenty of lysergic guitar underpinnings to satisfy the even most ardent drugged-guitar-doodling fan and just a general addled disconcertedness to boot. Firmly in that Rockadelic/Twisted Village records aesthetic. (HD)
(Direct Hit, 3609 Parry Ave, Dallas, TX 75226)

BATTERY - "We Won't Fall" CD

This is a repress of the original 7" on Deadlock with one extra song. Fast metallic straight-edge hardcore with really cool riffs and guitar solos. Lyrically, they don't do such a good job, but I think this record is worth getting for the kickass music. For those who don't know, BATTERY turned into WORLDS COLLIDE, and yes, BATTERY used to be a proud straight-edge band... I guess people change. Huh. If you aren't now, you never were. (FA)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)



BAZOOKAS - "Messed Up Mind/ Cattle in a Barn"

Musically very sound: catchy, well played mid-tempo punk. But I find the "X"-ish male/female vocals a little tough. Excellent name. (KK)
(T. Bludau, Grosse Brunnenstr. 35a, 22763 Hamburg, GERMANY)

BLACK SAND OF LOVE/JODIE COSMO - split 45

This is only a split because the name of the band depends on who's singing. Billed as an all-star line-up (via a gold sticker informing me that members of the SAND RUBIES, BLACK SUN ENSEMBLE and MACHINES OF LOVING GRACE are featured), this is actually my first stab at "folk" pop. The COSMO side leans towards the ridiculous (Jodie seems to make fun of the sappy lyrics he sings), while B.S.L. (not really "folk") try to play THE STOOGES' "Real Cool Time" and manage to sound totally ridiculous. A waste of time. (MJ)
(West World, PO Box 43787, Tucson, AZ 85733)

RECORD REVIEWS

BENT - "Sex Words! Buy This!" LP

Fairly common three-chord basic punk that had my fingers tapping at times, but didn't leave enough of an impression on me to really stick. "Big Fuckin' Truck" made me think of several of my co-workers, however. (TM)
(1013 Franklin Ave, Richmond, VA 23220)

BIKINI KILL - "Rebel Girl" EP

This is the BIKINI KILL record that I've been waiting for. Great production by Joan Jett, and possibly their best lyrics to date. (Has a completely re-done version of "Rebel Girl" which kicks butt!) Consistently pissing people off there by keeping them on this toes, like 'em or not, BIKINI KILL is as punk as it gets. This record is so fucking good, that it almost hurts. (LD)
(Kill Rockstars, 120 NE State St. #418, Olympia, WA 98501)

BLANK - "Confessions of a Heterosexual" EP

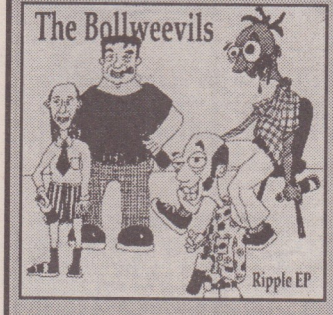
Kind of melodic and discordant, emotionally charged, and ummm . . . I'm running out of things to say. I mean it's good and all but it doesn't knock me out. It's not overflowing with intensity which makes this kind of music sorta bland. A little more umph and this would be just fine. (OP)
(Sidekick Records, PO Box 11245, Takoma Park, MD 20913)

BLINDSIDE - EP

Slowed down, scowl inspired, "XXX", brooding hardcore. Some powerful angst-filled moments but the songs seemed a little bit loaded down with so many different parts. Overall leaning to the layered metallic side of things. The lyrics come from an introspective slant, expressing personal triumph and betrayal. (MK)
($3.50 ppd: 1124 Records, PO Box 269 West Chester, PA 19381)

BLUE - "Cockroach" EP

The singer goes bleaaaaghhhhh".The guitar goes "skreee,skreee". Bass says "boooom, booom". Drums: "thump, tap, psssst. Severe fucked-upness. Give me more. (MM)
(Bovine, PO Box 2134, Madison, WI 53701)



THE BOLLWEEVILS - "Ripple" EP

Four songs from this Midwest band who play melodic hardcore with introspective lyrics, and occasional power harmonies. It's been done before, but this is a solid release. (MC)
(2327 75th Ct, Elmwood Park, IL 60635)

BORN AGAINST - "Battle Hymns of the Race War" 10"

Dripping with cunning wit and intellect as one would anticipate. To be honest, I wasn't expecting as much from this release as "9 Patriotic Hymns" - one of my all time favorites—partially due to hearing this on a demo that didn't pack the wallop that the studio version does. I love it when I'm wrong, cuz this is absolutely the best thing I've heard in months! Continues to deliver the distinctive BORN AGAINST sound - it's all in the guitar. Refer to LP title for record theme. Clever business, the goods!! (SB)
(Vermiform, PO Box 1145, Copper Station, NY, NY 10276)

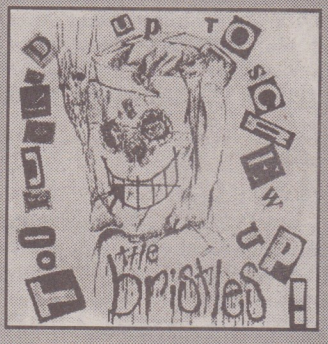
BOSS FUEL - "Just Like Anybody Else Would/Bender"

Both of these tracks are rock n'roll bar blasts with gruff vocals and blistering lead breaks that bear comparison to certain songs by the MONO MEN or maybe KENNY HIGHLAND. I think the band is from Rhode Island. Not exactly novel or earth-shattering, but they'd sound pretty damn good if you were shit-faced. Try it and see for yourself. (JB)
(Load, 120 Hadley Ave, Clifton, NJ 07011)

BRAINIAC - "Smack Bunny Baby" CD

Weird, fucked-up, great music. Fast rock with all kind of off kilter parts thrown in. Probably one of the few times I've heard a keyboard (moog) that didn't make me want to throw up. Cool demented vocals. There's so many effects on the guitar & vocals I wonder how they can play these songs live? (MM)
(Dutch East)

BRISTLES/BLAH - split EP



This is a joint p-u-n-k EP from New Jersey. It contains three songs from the BRISTLES, which display snotty vocals, funny themes, raw guitars, and belligerent attitudes not unlike those of BLANKS 77. Their theme is 'pogo till you puke', and the song "Too Fucked Up to Screw Up" is particularly appealing in a goofy sort of way. BLAH have a slightly more thrashed-out approach with plaintive vocals, good hooks, and more haunting melodies (especially on "Soldier Boy"). A good introduction to two entertaining young bands. (JB)
($3 ppd: Sean Abandoned, 95 Layton Rd, Sussex, NJ 07461)

BULGE - "L.O.A.D." EP

Totally obnoxious scatological garage punk with songs about anal sex (title song), has-been male porn stars ("Ron Jeremy"), and stoned fellatrixes ("Weed Whore"). This is raunchy, thick-necked punk trash with no redeeming social value, like GG ALLIN or COCKNOOSE. In short, I love it, but it should be affixed with the following sticker: sale to humorless P.C. control freaks and riot grrrrrrrls is absolutely prohibited. (JB)
(Fudgeworthy, 8 Stevin Dr, Woburn, MA 01801)

BUTTHOLE SURFERS - "From The Lips Of Death" 45

There was a Texas punk comp from the mid-80s called "Cottage Cheese From The Lips Of Death." It came out originally with one BUTTHOLES track on it, "I Hate My Job," and the second pressing substituted "1000 Million Dead" cuz the band didn't like the first song. Both tracks appear here, the latter being a typical, weird cut, but "I Hate My Job" is the gem. Raw, angry, raging and, yes, straight ahead punk rock. My favorite BUTTHOLE SURFERS cut of all time! Pretty good sound quality for a boot. (TY)
(no address)

BUZZMUSSEL - "Comedians/12 Step"

"Comedians" is from a forth coming LP called Stayeth. If the rest of that record measures up to that track it should be pretty amazing. Tuneful with noisy guitars screaming all over. The b side "12 Step" should be required listening for all straight edgers. (MM)
(Perishible Records, PO Box 578804, Chicago, IL 60657-8804)

RECORD REVIEWS

CAPITALIST CASUALTIES - "Raised Ignorant" EP

Long practiced in the art of jack-hammer thrash, honed through their previous releases, Santa Rosa's thrash Sensei's finally deal the killing blow!!! An absolutely devasting thrash-o-rama delivered with experimentation and consistancy. Way kickin', stash all breakables before playing this one could leave you in spastic fits!!! (KS)
(Slap-a-ham)

CAR CRASH - EP

We have no-nonsense chunky punk on this four-tracker. "Dirt" is a sharp, sassy, mid-tempo tune with catchy female vocals, while the other tracks are paler variations on the same theme. (SS)
(Truant, PO Box 42185, Memphis, TN 38104)

CAVITY - EP

I think that the insert describes this better than I could "A bunch of alcoholics who want to bring back the 3 RPM format. Heavy...and uh heavy". Sloooow. Painful. Goood. Punk as fuck label. (LD)
($1.00 + postage ppd: 4 1/2 Finger Records, 4787 SW 154 Ave, Miami, Fl 33185)

CHALLENGER CREW - "Start in Den Tod" CD

A re-issue of their first 7", now digital friendly, for the growing mass of consumers who stand in front of seven-inch racks with a "ooh-what are these little things" look on their faces... A classic melodic hardcore EP, maintaining a unique identity while having a distinct U.S. influence. (KS)
(Smash Hit, c/o B Jungblut, Fuchskaule 3, 5307 Wachtbg 5, GERMANY)

CHAMPION- "Add to Nothing" EP

Kraut angst. I liked part of it in spite of myself but not much. At least there's energy here. The guitar was a wee bit too undisciplined for me. I don't mean that as in being garage sloppy either, more like in the category of too many notes, if you know what I mean. Still not too bad, I've heard worse praised higher, much worse. (JD)
(Lalabuh Productions c/o Chris Zepezauer, Ernst-Barlach-Str. 6, 6450 Hanau 8, GERMANY)

CHICKEN MILK - "You Get Nothing" EP

All girl group from Toronto here. Off the wall riffs, weird tempo changes that sound like the THROWING MUSES with distortion. Too bad I hate the THROWING MUSES. The A-side is o.k., but the B-side grates (note: grate, not great). (RL)
(Fans of Bad Productions Records, 2 Bloor St. W. #100, PO Box 120, Toronto, ON, M4W 3E2, CANADA)

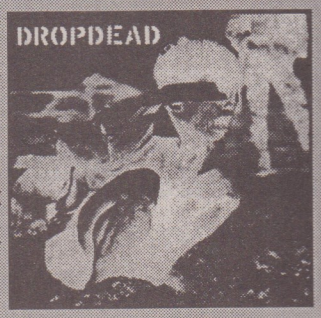
CRAYON - "The Snap-Tight Wars" EP

Not what I thought. Edgy pop songs with a whiny vocalist. "Pumpkin Patch" is a cover of some VELVET SIDEWALK thing. How do you like it man? Well, I says it do me just fine. (SL)
(Harriet Records, PO Box 640, Cambridge, MA 02238)

CRISIS OF FAITH - "Land of the Free" mini-CD

Another in the recent flood of releases from Lost and Found. This is a collection of their previously released material with one extra song thrown in. Totally solid hardcore - unrelenting music, poignant thought-provoking lyrics... one of Canada's best at the moment. If you haven't heard them yet, this is definitely worth searching out. Their song "Hardline" is one of the better commentaries on that movement I've seen. (TM)
(Lost and Found, Im Moore 8, 30167 Hannover, GERMANY)

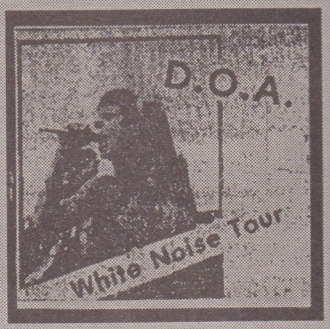
CROSSED OUT/DROPDEAD - split 5" EP



Encinitas' kings of brevity and brutality, CROSSED OUT crunch out four unbelievable low gear/high gear blasts, while Rhode Island's DROPDEAD fill their side of this limited edition 5" with six searing tracks. Essential to those who feed on high-speed mania-search this puppy out immediately!!!! (KS)
(Selfless/Crust/Rhetoric Records)

D.O.A. - "The Only Thing Green/Folsom Prison Blues"

...and *another* great thing about 7" records is that they can be released quickly enough to address topical concerns. Like this vital disc, which benefits the "Friends of Clayoquot Sound" (info included: Friends of Clayoquot Sound, Box 489, Tampico BC, V0R 270, Canada). Important cause, good A-side written for the occasion, fun JOHNNY CASH cover. Another musically and politically relevant record from these guys, who seem determined to keep going at least as long as Johnny... (EW)
(Alternative Tentacles)



D.O.A. - "White Noise Tour" EP

I think they call this classic punk. D.O.A., recorded live in Vancouver 1980. Good sound quality pirate, as these things go. (MM)
(no address)

DEAD TREE - "Don't Know" EP

A raw but polished punk/pop release with some melodic vocal treatments and some pretty tasty guitar bits. "Say" stood out for me, with its almost BAY CITY ROLLERS delivery. (WG)
(Theologian)

DEATHRAGE/BURNT - split 6"

First off, a hard vinyl 6", complete with bag and sleeve, will always get my attention. The DEATHRAGE side of this consists of a monologue spoken over a meandering backing. Titled "Murdering the Brady Bunch," that's about all that side's about. The flip is a short-of catchy singalong. Both of these songs are quite old—1984 and 1985 respectively—and there's great liner notes from Armen of Headache explaining why he felt it important to put this out now (He's right, for what it's worth). Fuckin' cool... (TM)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

RECORD REVIEWS

DISFEAR - "A Brutal Sight Of War" CD

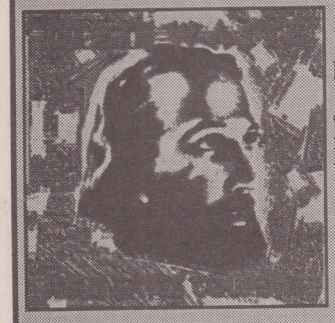
The best of the DIS-bands returns with only four new tracks and the five from their last EP. Bone-crushing raw abrasiveness in a not-so-unique style. Still they somehow manage to stick out from the crowd and should have you up and spiking your hair in no time. (NN)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

DIDJITS - "Que Sirhan Sirhan" LP

Yesterday I was wondering through that body pierced pit of post everything boredom known as The Lower Haight, very bummed on life, feeling nothing could pick me up, until I reached home and listened to THE CIRCLE JERKS "Group Sex" album and started bopping on my mattress like a snotty nosed 14-year old, happy as fuck for no reason. That is the power of good rock&roll. The DIDJITS are one of the few "now" bands that can reproduce such sentiments in me. This is rock in all its soiled majesty. Fast, up, sexy and go. Check out the song "Que Sirhan Sirhan" it's a killer. (JD)
(Touch and Go, PO Box 25520, Chicago, IL 60625)

THE DIRT MERCHANTS/THE UNKNOWN - split EP

These DIRT MERCHANT guys sound awfully country to my ears. Terrible record cover. Hmmm, this second song is better. Skippy powery pop. It's too polished what with the overproduced background vocals. Guit-wanker alert. The UNKNOWN... yes. the vintage Pete Rypins bass tone, the "Bop-ba-ba-ba" part. Smart little guitar bits crunch you bouncy. The "Hey c'mon and quit your job, we'll fix bikes and drink lemonade all day" thing. I just don't wanna say "pop-punk," can you tell? (PC)
(Jiffy Pop, 4080 Woodside, N. Royalton, OH 44133)



DIXIE WASTE - "Jesus Saves Coupons" EP

Hardcore from the ashtray of the universe, Texas. With a definite metal tinge, this comes complete with harmonicas, tweaked out vocals, and guitar riffs.Decent, but not for the timid. (LD)
(Sound Virus, PO Box 710726, Houston, TX 77271)

DOWN BY LAW/GIGANTOR - split CD/EP

I had high hopes for this considering the two bands involved. GIGANTOR has had some great pop punk tunes and Dave Smalley's DOWN BY LAW have been decent. The GIGANTOR stuff really did nothing for me, coming off as too slick, damn near hard rock at times "From the Mountains". So DOWN BY LAW wins by default, although they've had better days with their metallic emo-ish pop punk sound. (RL)
(Lost and Found, Im Moore 8, 30167 Hannover, GERMANY)

DROOGS - "TV Man/Letter to the Times"

Meandering "pro-style" rock. Flip is six minutes plus. I say it's "Bohemian Rhapsody" and I say the hell with it. (DD)
(Plug N Socket Records, PO Box DH, Van Nuys, CA 91412-15200)

ENTETY - "Cadaveric Necrogrind" EP

Two-fisted death metal action. No time for that wimpy atmospheric keyboard crap here. These tracks speed by like the proverbial (and somewhat appropriate) bat out of hell. Fast, tight and mean with extra-growly vocals. Blows away the competition. (NN)
(Gothic Records, PO Box 452, Downey, CA 90241-9998)

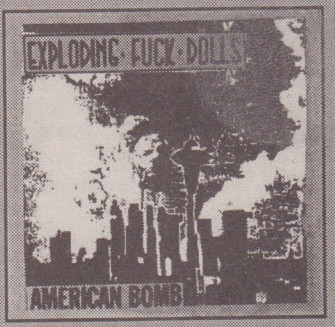
EROSION - "III" LP

This was originally reviewed a couple of months ago, but something happened and the review never made it into print. A real shame, as this was one of the best records of that month. Full on powercore—furious dual guitars, intense vocals, speed to spare. I was looking for my own copy as soon as I left the magazine. It really approaches speed metal at times, but it never relents in ferocity. Full-time players in the "Savage" division. (TM)
(We Bite, Gonninger Str. 3, 7417 Pfullingen, GERMANY)

EVERCLEAR - "Nervous and Weird/Electra Made Me Blind"

Slow hard rock-ish grunge that put me to sleep. Generic riffs with a few weird chords for that "in" sound. If you like NIRVANA or SCREAMING TREES you'll like this. I don't. (RL)
(Tim Kerr/Records, PO Box 42423, Portland, OR 97242)

EXPLODING FUCK DOLLS - "American Bomb" EP



Spikey hair, not too slow but, not too fast and you can hum it. Must be mid-tempo, melodic, punk-rock. "American Bomb" was sort of like early EDDIE & THE SUBTITLES. The 2 songs on the B side are a little long and slower but, still good. Pick it up. (MM)
(Vinyl Dog, 18822 Beach Blvd, Huntington Beach, CA 92648)

EXTREME SMOKE - EP

Crazed post-grind chaos from Slovenia. Yeah, these chaps finally managed to get their own disc out just in time for them to break up! Well, at least we have this document of their spastic brand of aural firepower. Eight terrifying high-speed temper tantrums to freak on. Better than HAIRCUT 100. (CD)
(Psychomania, 4 Fenton St., Alloa, FK10 2DT, SCOTLAND)

F.Y.P. - "My Neighbores is Stopid" EP

Nostalgia '80's generic hardcore band? Nasally snot thrash that picks up the flag carried by P.E.D. into the '90s. That still amounts to garagey-fun with high-school notebook-style silly lyrics out the wazoo-"Cyanide in your Kool-Aid" and all. (KS)
(K Records)

FEAR - "I Don't Care About You" EP

Forget the fact there's only 300 of these made (on clear vinyl). Forget the fact it's FEAR live in Eugene OR, 1982. Forget the fact there's three unreleased songs on this (our copy skipped on two of them anyway). The *real* reason to hear this is for the between song banter where Lee Ving harasses and taunts the crowd - totally fucking funny. Another in the "Worlds Greatest" bootleg series. (Any info anyone? We'd love to get the rest of these...) (TM)
(no address)

RECORD REVIEWS

FINGER - "Daddy Oh!" EP

A Raleigh, NC band with too much 70's blues-rock influence for me to deal with. Reminds me of stale Bubble Yum on a hot day at a little league game. A cover of "Good Girls Don't" by the KNACK? Now I harm them. (PC)
(Hippy Knight, PO Box 1281, Windsor, Victoria 3181, AUSTRALIA)

FIRING SQUAD - EP

Oh hell, pull out the bong for these lyrics. Pleas of peace and non-violence. Great ideals, but pouring it on a bit thick with the calls for spiritual revolution and of humans 'evolving' beyond hatred and violence. Personally, I'm tired of being told to pacify myself. I'm pissed, and hatred and violence are more than justified. This guy on the street grabs my breasts as he walks by, think I'm gonna just sit there and try and analyze his reasons? Musically, a nice melodious unpolished sound with soothing tunes and vocals. (SB)
(Mass Media, PO Box 2692, Costa Mesa, CA 92626)

FLYSCREEN - "Ugly Freak of Nature" 45

A one-sided 7" in a super sharp sleeve. It's a straightforward rockin' tune with postpunkish overtones, especially in the SONIC YOUTHy guitarwork. A short blast, moderately satisfying. (WG)
(Black Mat, 23 Pugsley St., Newport, Gwent, UK)

THE FORBIDDEN DIMENSION - "Sin Gallery" CD

Campy 60's-ish ghoul rock. Makes me want to watch the Munsters. Did you hear Herman died? Anyway, although
I'd like to write this stuff off as stupid in the realm of things; this has a certain low-fi fuzz charm. 60's and goth fans take note. (RL)
(Cargo Records)

FRACTURE - "Double Distlefink" EP

Happy pop punk with a touch of emo. Somewhere inbetween JAWBREAKER and NO FX. A fine solid release thru and thru; good tunes, no over-production, tight band. A definite keeper, but what's a "distlefink"? (RL)
(Slug Sounds Records, 222 East Gay St., West Chester, PA 19380)

FRAMEWORK - "Gate Keeper" EP

Two fucking great songs that put FRAMEWORK on my top ten list for this month. Too bad they already broke up. At least they put out two great 7"s. This 7" is a lot more melodic than their first one and twice as good. FRAMEWORK did something really cool here, mixing melody with power and feeling. Lyrically they are a lot more mature and sincere. They did this 7" for themselves, and let me tell you they did a great job. (FA)
(CTW, PO Box 40282, Redford, MI 48240)

FRAMEWORK - "Gate Keeper" EP

Wasn't going to bother to listen to this because the cover alone made me so nauseous I feared the medical repercussions. I mean really, a poor huddled naked boy with a predominant 'X' on his hand? What a pathetic stab at New Age™ sensitivity - even my fucking loser hippie parents would be repelled by this crap. (TM)
(CTW, PO Box 40282, Redford, MI 48240)

FUZZ - EP

Cleanly produced post-hardcore. Distorted grooving bass succinctly play off of big sounding drums that trudge forward. Loud, chaotic metal guitar (ie. dive-bombing tremolo stuff) and cutting harmonized vocals layer it even more, with a similar feel to QUICKSAND. Both songs seem to deal with issues of identity within mass culture and religion and their disempowering pervasiveness. (MK)
(West World Records, PO Box 43787, Tucson, AZ 85733)

GALS PANIC - "Space Race" EP

Full On Rockin Ska with really, really dumb lyrics. I think this band is caught in a time warp. Space race? Who's gonna make it there first? Cuban Missile Crisis? "Those Reds can suck my wang"? What? I wish I knew shorthand because I can't write lyrics this fast to quote all the really dumb words. I won't even touch "Gals Panic" the other song. Boys, get a fucking clue, and if this is a joke ... it isn't. (SL)
(PO Box 8717, Austin, TX 78713-8717)

GARDY LOO! - "Stool Sample" CD

There's a reason some bands have to put out their own records. You name it-punk, thrash, metal- they make it drag on and on. All done with the wit of a 9 year old. Too juvenile to be seriously offensive, too banal to be even slightly humorous. Throw in a singer who's a bad BIAFRA impersonator and you've got a product that's best described as a waste of raw materials. (NN)
(PO Box 7642, Tampa, FL 33673)

GAUNT - "Good Bad Happy Sad/Quality of Armor"

A great new GAUNT record with an unbelievably raw guitar sound and lots of dynamic tension in the early WIRE vein. "Good Bad..." is harsh and straightforward, like an uncompromising kick in the shins, whereas the atmospheric flip is more like a hot knife moving painfully through the brain. By now you should know if you like this kind of scuzz, and if you don't you're a pathetic loser who shouldn't even be reading a punk rock magazine. (JB)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

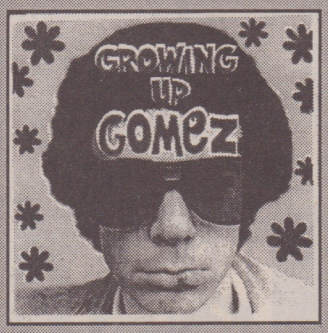
GIGANTOR/GOOBER PATROL - split EP

I love the way this side starts out "untootheefa." A RAMONES cover follows, great gravelly vocals. GIGANTOR then proceeds to cover SOFT CELL's "Tainted Love." Good. Much like having a fever and falling asleep with the record player on. Too much NyQuil. GOOBER PATROL reminds me of the DESCENDENTS. Like the "space-DESCENDENTS" or the "super-lovesick-throbbing-surly-toothache DESCENDENTS." Solid and silty too like a root beer float. (PC)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

GLORY STOMPERS - "Society" 2xEP

Male/female vocals trade off in this 6-song rager. While reminiscent of early 80s UK punk (VICE SQUAD, as well as peace punk), they also remind me a bit of NAKED AGGRESSION among others with their somewhat generic but passion-fueled straight up punk hardcore. Good effort! (TY)
(Taras Ostapchuk, 3611-51 St, Edmonton, AB, T6L 1C7, CANADA)

RECORD REVIEWS



GOMEZ/KID'S MEAL - split EP

GOMEZ is like a less talented, late period DAG NASTY. Fun nonetheless, and their cover art rules. KID'S MEAL flexes a FUGAZI muscle here & there for some solid mid-paced emo-ish h.c. A mixed bag from punks lighter fringes. (CD)
(The Buddy System, PO Box 49514, Austin, TX 78765)

GREEN HORNET/ROK'N UGH! - split EP

Two songs from each band, recorded live at the Vera Club in Groningen, Holland. GREEN HORNET sound a lot like one of those 70s annoyingly cheesy organ-toting "new wave punk" bands, although there's certainly a hint of the RIVIERAS (but a lot more CATHOLIC DISCIPLINE) in their version of "Great Balls of Fire." ROK'N UGH! are a good straightforward (and irreverent) rock band. As with most live recordings, probably not as good as being there. (DD)
(Swine Records, PO Vera Club, Oosterstraat 44, 9711 NV Groningen, HOLLAND)

GROUNDWORK - "Laydown" EP

Heavy, passionate, crunching rock-hardcore, with a raw driving feeling similar to DOWNCAST. Overwhelming sentiment in the lyrics and personal band reflections calling for self assertion and a questioning of the conventional. (MK)
(Break Even Point Records, Via Vallebona 28 00168 Rome, ITALY)

GUIDED BY VOICES - "Vampire on Titus/Propeller" CD

Oddball stuff: imagine Ziggy-era BOWIE and Eno-era ROXY MUSIC meets the "cassette mythos" aesthetic. Basically this is two older LP's from this obscure but apparently prolific group. All the songs start from a pretty strong (sometimes 70's) pop base through which the songs put through cheap/weird recording processes. Generally pretty interesting listenable stuff and totally un-selfconcious with some pretty hooky tunes as well. (HD)
(Scat, 5466 Broadway #200, Cleveland, OH 44127)

GUILLOTINE TERROR - "Black Rebel Storm" CD

Power thrash as only the Japanese seem able to pull it off. Industrial strength hardcore with liberal sprinkles of metal. Makes most "heavy" bands look like Karen Carpenter. I'd eat my own butt for a copy if I didn't already own it. (CD)
(Battle Planning, 6-8-1-205, Fuda, Choufu-shi, Tokyo 182, JAPAN)

THE GUILT - "Ruckus In The Cellar" EP

Singer Bill E-Boy Hibbert seems to be a victim of that post-modern trauma, schizophrenia. Not that you need a vocal "style," but he just comes way too close to performing a "Best of New Wave Theater" type re-cap: THE MEN WITHOUT HATS' song, the CHEAP TRICK song (probably their best cut), and two post-'67 WHO songs. Could have been a punk band at one time — sounds mighty like a bar band to me. (MJ)
(Teutones Toons, 240 Winona Ave, Washington, PA 15301)

HAGGIS - "When You Cry...You Die Alone" EP

A truly fine record from Idaho's HAGGIS, their second to date. The A-side presents a tragic real-life story about a young innocent murdered and disposed of in a corn field. The song has powerful momentum with glimpses of HUSKER-DU wrought gutter emotion. "Model Glue" is slower and more introspective. Interesting. (BR)
($3 ppd: Screwball Productions, PO Box 752, Boise, ID 83701)

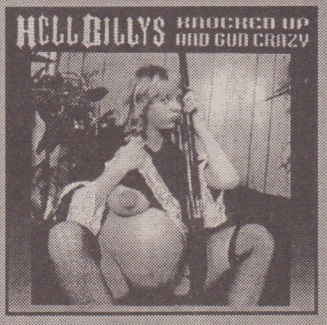
HATER - "Circles/Gen-o-cide"

"Circles has a cool early L.A. pop punk sound yet retains that Sub Pop "rock" feel. Not bad. But the flip is annoyingly artsy with fucked-up tape speed, samples, etc., and isn't very musical. C+. (PC)
(Sub Pop)

THEE HEADCOATS - "The Good Times Are Killing Me" LP

Thee HEADCOATS really stretch out on this release. One song has a keyboard and the last one has an atonal noise jam sort of like a Mersey Beat SONIC YOUTH. Otherwise it's the same old same old. You like them, you'll like this. If you don't, you won't. (MM)
(Vinyl Japan, 281 Camden High St.,Camden Town, London, ENGLAND)

HELLBILLYS- "Knocked Up And Gun Crazy" EP



Pretty straight ahead psychobilly with the usual B-movie themes, your offensive "pregnant porn" cover and (surprise) a CRAMPS cover. Okay, but as the King used to say: this don't get *gone* enough! Could use an extra dose of crazedness and tear-it-upedness and maybe even some reverb (pretty dry recording here) to really bring out those hiccups! Otherwise this is pretty competent stuff but sometimes that isn't enough. (HD)
(Ragin Records, 729 Olive Ave, Fresno, CA 93728)

HER TEARS/BIG HEADED BATMAN - split EP

BIG HEADED BATMAN, sounds like shit! Like a bad four track recording! Monotone punk sort of PAVEMENT vocals. HER TEARS is new wave poo poo out of tune guitars. Soft and silky like VIOLENT FEMMES. Another record to skeet shoot. (SM)
(PO Box 3782, Danbury, CT 06813-3782)

HERB GARDEN - "H.M.S. Disaster" LP

Sorta like a cat after it's had that special trip to the vet, this record has talent and cute pop sensibilities, but no passion or energy. At best, they mix INSTIGATORS style melodic punk with BIG DRILL CAR style arrangements. At worst, it's like every bland emo-band popping up around the world right now. Not horrible, but not at all memorable. (LH)
(W.O.W., PO Box 119, Newport, Gwent NP9 7YD, UK)

HIATUS - "From Resignation...To Revolt" LP

From the first distorted power chord to the screeching finale, this is a blistering platter to end all HIATUS platters. Their best by gargantuan leaps & bounds, these Belgians belch out 16 of their finest typhoon powered tracks to date. Incessant noggin-clobbering fury guaranteed to hammer the cobwebs out of your skull. Hardcore zombies...seek and devour. (CD)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

RECORD REVIEWS

HICKOIDS - "Hickoid Heaven" CD

A dozen bails of hay, fire ants and Tijuana sweet rolls. The friggen HICKOIDS rule redneck punk rock! This disk includes two LPs, "Hardcorn" EP and "Green Acres." If you missed the vinyl, then this is a good deal. It even features "I was in the HICKOIDS" Wade Driver on "Queen of the Barbecue." If you're into toad lickin', whiskey for breakfast, Tacoland, King Beer Nuts, butt naked corn handlin' and punk country rock, this is as close as it gets. You should have been there. Sunrise at Woodshock on mushrooms. Recommended for COWS fans. (SM)
(Westworld, PO Box 43787, Tucson, AZ 85733)

HIGH TECHNOLOGY SUICIDE - "Black Hole Anal" CD

Residing somewhere between mid-70s makeup KISS and ferocious Japanese thrash, these people are definitely off on their entirely different tangent. Without a doubt one of the strangest things I've seen lately. Combine hockey masks, 500 pounds of clown makeup, Pinhead from HELLRAISER and amazing hardcore—I'm almost relieved I have no idea what they're singing. You'll know it if you see it. Their cover art is unforgettable. (TM)
(Gohmon Records, JAPAN)

HIGH TECHNOLOGY SUICIDE - "Sinigami Gohdon" CD

My first CD review. I really like this and have been playing it every night before I go to sleep. Oh, you actually want to know what it sounds like? Oh, alright. A fine blend of exotic noise and punkrock, swirling and soothing at the same time (multitasking music!). The sleeve is of notable interest; strange phallic-symbol artwork of cover and sleeve has neato picture of band members dressed in what appear to be Halloween costumes - but are really an inversed photo highlighted with neon. Go figure on the 3rd song, which is just the sound of waves crashing onto the beach. I suspect some sort of subtle subliminal mind control taking place... (SB)
(IND distributes this, no address...)

HISTERIA/MASASCRE 68 - split EP

I'm not sure, but I think this is a bootleg. Poor sound quality, bad production. The HISTERIA side was recorded in 1986, sounding like ATTITUDE ADJUSTMENT but with simpler riffs—extremely political lyrics in Spanish about oppression. The MASACRE 68 side was recorded in 1987, four hardcore thrash songs that remind me of bands that Profane Existence would put out. Oh, they cover a RATTUS song. (FA)
(Miguel Angel Cortes O., Apdo. 17 808, CP 11410 Mexico, DF, MEXICO)

HOOVER/LINCOLN - "Two-Headed Coin" EP

Let's start with LINCOLN. This particular LINCOLN song blows away their 7". It rocks. It's dynamic. It's interesting. It exudes 1993 youth in East Coast hardcore, slightly moody, heavy semblance. As does HOOVER. My preface: I'm really bored by people comparing bands to FUGAZI. I feel like FUGAZI's too big for that; there's no creativity in that likening anymore. So... from Washington DC, HOOVER is one fantastic band whose use of dynamics and ear-warming chords must quicken the slowest of hands. Vocals are expressed from way inside, as is, undoubtedly, expression from all the other instruments. Can't wait for the LP. And future Art Monk releases...! Any lyric sheets to come? (KG)
(Art Monk Construction, PO Box 1105, State College, PA 16804-1105)

IMMUNITY - "Fine de Gioco" EP

Seriously heavy hardcore from Italy-with lyrics sung in Italian!-that does the mid-tempo to fast thing. Lotsa guitar. Vocals follow the melody line (snooze) and there's a rumbling double bass drum that makes its presence known. (KG)
(Mele Barce Records c/o Giorgio Senesi, Via A. Carrante 7, 70124 Bari, ITALY)

INSANIA - "Vertigo" EP

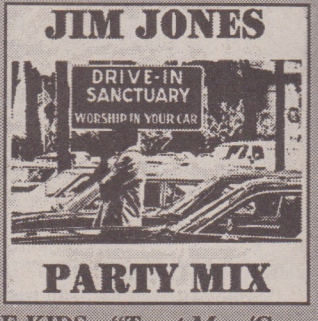
Straight away - Doc Dart vocals (dig up old CRUCIFUCKS albums...) !! And they've got BLACK FLAG down pretty good, with metal bits. You know I'm a metal mama at heart, don't ya? They've got this great way of combining punk and metal: double bass drums with melodic vocals and bass, then metally guitar and melodic everything else. Oh my, the best of both worlds. This is quite good! (SB)
(Maloarie Records, Martin Valaser, Ropice 281, 739 56 Trinec 6, CZECHOSLOVAKIA)

JAKE AND THE STIFFS - "Steal This Record" EP

Fun poppy rock n' roll played SCREECHING WEASEL style with lyrics that largely articulate my miserable love life. Who told? I want some royalties, or something, because this is really great stuff! (MJ)
(Billy Records, PO Box 1007, Newark, DE 19715-1007)

THE JESUS LIZARD - 3xEP

The studio songs on this one cover new ground for the band. Stripped down to the basics with nearly understandable lyrics. Gosh, it almost sound like THE CRAMPS! The live songs are great too. I enjoyed this one so much that I'll briefly ignore the fact that they are probably headed for a mondo major-label sell-out sometime soon. (JT)
(Touch & Go)



JIM JONES - "Party Mix" EP

Punk rockin tunes set at a mid-tempo! Screamin mad vocals. Social and PC values like "let's fight together," "God and religion is the state of mind control," blah, blah, blah! Punk as dumpster diving. (SM)
(233 7th St., Fond Du Lac, WI 54935)

JIM JONES AND THE KOOL-ADE KIDS - "Trust Me.../Contrafusion" CD

An odd but very worthwhile choice for a reissue. This contains their classic, but oft overlooked, first LP as well as their unreleased (?) second offering. Metallic hardcore at its finest; low-tuned, hard-driving, musical angst with cranium-crunching heaviness. Make sure you get it this time around. (NN)
(Common Cause, Konrad-Adenaver-Str. 58, 73529 Bettringen, GERMANY)

KHALMO - "Visio Mi Meccaniche" EP

A hot five-song debut of speedy Italian hardcore that falls back on metallic breaks—charging much like a modern update of INDIGESTI, PUTRID FEVER and other Italian greats. Tight, up-on-it musicianship, crisp production and in-your-face Italian shouts fill it out. Impressive. (KS)
(Inaudito, Av Parmentier 72, 75011 Paris Seine, FRANCE)

RECORD REVIEWS

KILLRAY'S - "Killray's" CD
I don't understand the 30 second piano intro. Otherwise this is pretty enjoyable fast paced tight punk like early GRIMPLE. Sometimes it's poppier than GRIMPLE but still fast with sing along choruses. If I drank, then this would be the kind of music you'd sit home on a boring Friday and drink to. The boys are out tonight Oi Oi Oi. (OP)
(Lost and Found, Im Moore 8, 30167 Hannover, GERMANY)

KOTTGROTTORNA - "1983-93" CD
Ten years of wimpy poop. (CD)
(Beat Butchers, Kungsholmsstrand 141, 11248 Stockholm, SWEDEN)

LANDFILL - "Domesticating The Impossible Hypothesis/Just As Planned"
While both sides of this record have a hard-edged post-HC NY east coast-type sound, one side tends more towards atmospheric with the addition of synth. But both launch their way into pretty raging, angry noise. (TY)
($3 ppd: 1704 Sunrise, Norman, OK 73071)

THE LATTER DAY SAINTS - "592/Sheep Dog"
"592" sounds like a pretty good imitation of THE SAINTS. The flip is quite poppy punk with a wimpy vocal, but still pretty decent. (MC)
(Campground, PO Box 2452, El Cajon, CA 92021)

LOIS - "The Trouble with Me/Page Two"
Yuk. Soft, acoustic music with real singing. One hundred percent wimpy. It's 10,000 MANIACS all over again. (KK)
(PO Box 7154, Olympia, WA 98507)

LOVESLUG - "Circus of Values" LP
The newest album from Amsterdam's drunk punk kings. Like the last one, this one's got a big guitar production courtesy of Jack Endino, but the sound still doesn't quite match their crunchy live power. Though not as eclectic as its predecessor, there remains some variation in the songwriting quality herein. "Rock 'n'Roll Uebermensch", the MOTORHEAD-inspired "Speedsweat", "Poonhound", and "T.V. O.D." kick particular butt; "Mushroom" is a fine melodic rocker. The band members can be seen bottom right in the "Loser Bar" depicted on the cover. (JB)
(Glitterhouse, Gruener Weg 25, 3472 Beverungen, GERMANY)

LUNKHEAD - "Polly Woggy Crappy" EP
Spazz punk: fast, poppy, and pretty dumb. If you pureed SCREECHING WEASEL, the PARASITES, and THE QUEERS, (but no where as musically proficient.) this is what might happen. (LD)
(Beer City Records, PO Box 494, Milwaukee, WI 53122-0494)

LYRES - "Self-Centered Girl/ What's A Girl Like You Doing In A Place Like This?"
Sixties style garage pop complete with organ. The B-side is rockin', and has a real catchy tune, making this the band's best effort in a long while. (MC)
(Telstar, PO Box 1123, Hoboken, NJ 07030)

MANUMISSION - EP
Way hardcore. Why don't I remember MANUMISSION sounding like this? Really unintelligibly sung lyrics that sound great with the music, which is quick, driven, heavy... Go Goleta hardcore! Intelligent info inside with lots to focus on. (KG)
(Ebullition, PO Box 680, Goleta, CA 93116)

MAZE/ PERMANENT SCAR - split EP
Two Italian bands with two songs each. MAZE have that European sound influence, fast and simple hardcore with lyrics in Italian. I can understand a little bit of Italian, but I have no clue what these songs are about. Sorry. PERMANENT SCAR remind me of early RATOS DO PORAO—intense and fast punk-rock, can't understand the lyrics either. Good sound quality though. (FA)
(Inaudito, Av Parmentier 72, 75011 Paris Seine, FRANCE)

THE MEANIES - "Rhyming Logic" EP
Melodic, harmonized vocals, mid-fast pace. Has a heavier feel to the bass and guitar then you'd expect. But the vocals are pop pop pop. Even a few ooooh-ooooh's thrown in. I am reminded of SPLIT ENZ at moments with the catchy, poppy sound. (AI)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

MEANIES - In Search Of' CD
Y'know the "In Search Of' Leonard Nimoy record, well...uh. Oh never mind. Anyway, the first track on this CD "Wonderland" has an impossibly catchy chorus. Garage pop punk from Australia, this has some of the guitars of COSMIC PSYCHOS, and the catchiness of YOUNG FRESH FELLOWS. (LD)
(Time Bomb, 2F 2-13-18 Nishi-Shinsaibashi, Chuo-Ku, Osaka 542, JAPAN)

MEANIES - "Come N See"CD
Speedy pop punk in the Australian tradition. This would seem to be 2 LP's on one CD. So why no vinyl? This is actually really good though the vocals are a bit too "sweet" at times. (DH)
(Time Bomb, 2F 2-13-18 Nishi-Shinsaibashi, Chuo-Ku, Osaka 542, JAPAN)

MENSTER PHIP and the PHIPSTARS "Phip City" CD
Vintage era mondo-beat-hep cat stuff here circa 1963. Broadcast recordings of some obscure duo (one guy on an electric ukelele and his dad on washboard bass) banging out the hits of the day (VENTURES, LITTLE RICHARD etc.) as well as some originals. Sorta minimal rockabilly in as HASIL ADKINS style and some cool LINK WRAY-ish instrumentals as well. (HD)
(Telstar, Box 11234, Hoboken, NJ 07030)

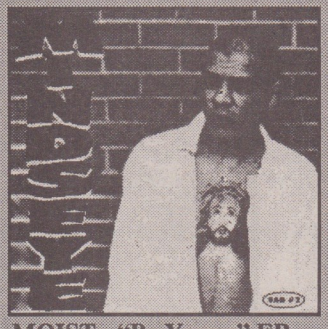
RECORD REVIEWS

MICKEY FINN - "Three On a Match" CD

Pretty standard midwest "post-punk" typa thang, brings to mind NAKED RAYGUN and RIFLE SPORT but essentially not very distinctive and in dire need of good songs from which to build from. Also lacks the grit that one expects from this genre, still some pretty okay poudin' tunes especially the title track, maybe its the production or something. (HD)
(Big Money Inc, PO Box 2483, Loop Sta, Minneapolis, MN 55402)

MILF- "Feasting on Fried Dough" EP

Earnest noisy pop in the HUSKER/REM/DINOSAUR type thing but sorta unique in its under-recordedness/unpretentiousness. A real delicate, restrained touch is used to good effect in "Wave." Probably too wimpy for most, and not really groundbreaking and yelling for attention but somehow it works your way into your good side by sheer sincereity and just not trying, so there. (HD)
(Cash Cow, PO Box 1332, Williamsville, NY 14231-1332)



MIND'S EYE - EP

FAITH NO MORE? This ain't p—. (KG)
(Rope a Dope, PO Box 577, Yonkers, NY 10710)

MOIST - "Be Young" EP

Straight forward, basic pop-punk with shouting female vocals. Sacramento's answer to SHONEN KNIFE. Excellent. (KK)
(More Fun Recs, PO Box 60263, Sacramento, CA 95860)

MOLETREE - "Crown/Betterson" EP

The A-side is a sporadic track that builds to a climax and tapers off so many times that I'm afraid I lost interest. The B-side locks into a heavy, funky groove not entirely unlike ZENI GEVA but the vocals just aren't strong enough to pull it off. Why doesn't anybody sound angry anymore? (NN)
($3 ppd: 14 Laurie Dr., Fort Walton Beach, FL 32548)

MORNING CHAMP - " Real Shallow/Slippage"

Droning music with male/ female vocals, that while definitely having some moments of appeal, left me pretty dry. Sort of in the DAZZLING KILLMEN/ HAMMERHEAD thing. (LD)
(2495 Harrison St., San Francisco, CA 94110)

MOSS ICON - LP

A passionate bowl of nonsense. Screaming punk rock nerds. Wandering guitar licks! Guitar levels as high as Mount Everest! Basic cover up punk rock. Lyrical content full of personal and revengeful bullshit. Flush this one before it begins to stink. (SM)
(Vermiform, PO Box 12065, Richmond, VA 23241)

DIE MOTORS - "...In a Mondo Trasho, Pt. 1" 45

"Chains" is a hard-riffing number with almost rappy vocals, while "Two-Headed Dog" is a slow, grungy punker. Average. (SS)
(Mermaid, Stadtjagerstr 8, 86152 Augsburg, GERMANY)

THE MYSTREATED - "There's No Escape" EP

If something in the neighborhood of middle period MILKSHAKES crossed with the first album (in other words, good) by CHESTERFIELD KINGS produced like THEE MIGHTY CAESERS (vocals recorded over the telephone) sounds like your plate of pasta, get all over this like red gravy on aforementioned noodles. Probably the best record Sympathy has ever put out. (DD)
(Sympathy)

NAIVE - "Beer for Naive!" LP

The second LP from these Moscow punkskis finds them with mostly English lyrics and a slightly more melodic sound, heavily influenced by classic 70s UK punk. Some songs go on much longer than necessary, but others work well enough to make this a very enjoyable album to drink and pogo to. (EW)
(Alien Records, RUSSIA)

NAPALM DEATH - "Peel Sessions" CD

The 1987 and 1988 sessions contained here have already been released (twice and once respectively), and now the CD's been redone to include another session from 1990. It's better than the 1990 lineup would indicate, as they're playing all older songs, but I'm still left wondering how many times Dutch East is going to try and milk their fans for repackagings of the same material. (TM)
(Dutch East, PO Box 800, Rockville Center, NY 11571)

NEER DO WELLS/JUDY AND THE LOADIES - split CD

The party record (or make that CD) of the year has arrived folks. The NEER DO WELLS unleash their "feel good" 60's-ish brand of pop. Think MILKSHAKES or those bands in the sixties movies with greased back hair and convertibles. Oh ya, seen' em live recently and a good time is guaranteed for all. The JUDY AND THE LOADIES are along the same lines , except a little more folky at times. Good clean fun kids, and remember just say no to drugs. (RL)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

NEW BOMB TURKS/SINISTER SIX- split 45

N.B.T.s give us a ripping live track here. Very punk, very rockin'. No changes for these guys, just fast classic PR. The SINISTER SIX tune is a blue-zee STOOGES influenced number with some slide guitar, actually a cover of "Movin' On," previously updated by the early ROLLING STONES. A must for you "drunk rock" types. (RL)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

NO REDEEMING SOCIAL VALUE - "Negative Image" EP

With lyrics like "Pulled out my dick and the bitch got a surprise" side by side with "Leave the ignorance behind", you have to kinda wonder. Doubled growling vocalist over basic NYC "SE" hardcore sound but soaked in old "E" and a total-jock Friday night mentality. (KS)
(Desperate records, PO Box 101, bellrose, NY 11423-1101)

RECORD REVIEWS

NO SECURITY - "When the Gist is Sucked" CD

Totally timely compilation of this long time Swedish outfit. I know their popularity is increasing here in the US as more people find out about them, and the 37 tracks here serve as more than just an introduction. About half are selected from their various previous releases, while the balance are unreleased songs or unreleased versions. Consistently great hardcore. They must live in a studio, as even their demos are of first-rate quality. (TM)
(Lost and Found, Im Moore 8, 30167 Hannover, GERMANY)

NORTH AMERICAN BISON - "Asshole" EP

"Broken Dreams" starts out jazzy and bluesy and then busts into some really good hardcore. Too bad it starts out with that silly bluesy stuff. Not to cap on blues, but this is so white boy blues it's not even funny. As a straight forward hardcore band they fare much better. "The Monster" is like that and blows away the first song. They remind me of a heavier and thicker LAUGHING HYENA'S. You know "feel the desperation". (OP)
(no address)

THE ODD NUMBERS - "So Many Girls" EP

Catchy, jangly 60s influenced garage pop. Smooth, melodic and, at times, sounding like SQUEEZE (?). (KK)
(Eight One Nine, 819 N. 2nd St, San Jose, CA 95112)

OSWALD 5-O - "For Losers Only" CD

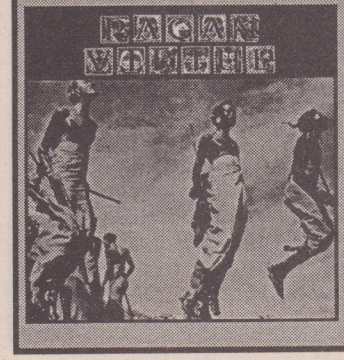
OSWALD 5-O put out a couple of good singles. This is their first full length release. It's really good mid-tempo rock with slight punk influences. The male/female vocals are very melodic with nice harmonies that recall Exene & John Doe. Tight songs with intelligent lyrics. Definitely worth picking up. (MM)
(Grinning Idiot, PO Box 10634, Eugene, OR 97440)

OUTSIDEINSIDE - 10"

Folky psychedelia (featuring Lee Joseph of YARD TRAUMA) that leans more towards the sensitive, arty side (with some VU "jamming" here and there) than the "Pushing Too Hard" SEEDS or some anonymous fucker off any "Highs In The Mid-Sixties"-type effort. The cover art is great, though. I like cats — I like eyes. (MJ)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

OUTSIDEINSIDE - "North Hollywood, Capitol of Pornography" EP

Lee Joseph's current band, and much better than one might fear from a band named after a BLUE CHEER album. The guitars are sludgy, sure, but there are actually songs being played. "N. Hollywood..." is cute and rather catchy (makes me miss BLACK RANDY's "I Slept In An Arcade," though). "Rumble" is yet another cover of the LINK WRAY number (sounding a lot like his 70s remake), and while I stand second to none in my love for the Linkster, I am sick to death of this particular tune. (DD)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)



PAGAN VIRTUE - "Dope" EP

"Dope" was a straight-ahead melodic punk number with a grunge feel to it. No highs or lows, it just plodded along, sometimes aimlessly. "White Boy" has really dumb lyrics and musically it belongs on LIVE 105. (Read: College rock wannabe PEARL JAM or whoever is the flavor of this month.) I'd say this is insignificant! (OP)
(Significant Records, PO Box 1113, Camp Hill, PA 17001-1113)

PANSY DIVISION - "Touch My Joe Camel/Homosapien"

PD's cover of PETE SHELLEY's "Homosapien" is a strong powerchord version that actually improves on the original. The remaining two songs are light pop dealing with the same themes, but with considerably less gusto. (SS)
(Lookout!, PO Box 11374, Berkeley, CA 94701)

PARASITES - "Something to Hold Onto/Suzanne"

The title track may rate as their best yet (and that's saying something!)—a hard-driving blast of pop-punk with memorable hooks and choruses. The LEONARD COHEN cover on the flip is okay, too. Highly recommended. (SS)
(Slumberland, PO Box 14731, Berkeley, CA 94701)

PATARENI/BUKA - split LP

Finally, some full length noise from these Croat blendercore merchants. PATARENI definitely has their distinct sound of frantic tornado paced bursts down to a science. The BUKA side is a raw home recording but packs the same hefty wallop. Besides, I love lo-fi. 85 songs total. I feel like I've just been slapped by a side of beef. (CD)
(Psychomania, 4 Fenton St., Alloa, FK10 2DT, SCOTLAND)

PET UFO - "Flush" EP

Totally cool vocals here. They remind me of THE GITS (musically, too) crossed with Wendy O-Matik of GAG ORDER. Lyrics are pretty fucking angry, especially on "Vienna Sausage." Get it. (KG)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204)

PEZZ - "Free Ride" EP

Exactly what I expected from college kids and a band name like PEZZ. Pretty nice melodic garagey punk. Emo vocals that remind me of JOLT, which is cool. Overall a good choice to spend some money on. (PC)(Not)
(Truant, PO Box 42185, Memphis, TN 38104)

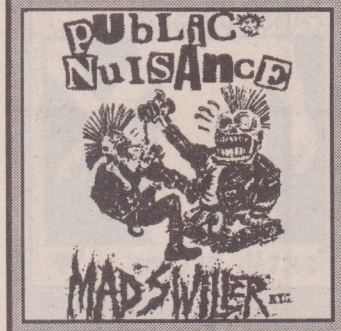
PITTBULL - "Casualty" CD

PITTBULL is back! What happened? Damn they've changed! They sound like WHITE ZOMBIE now. I think this record is pretty good, but I prefer the other record. I don't know why good bands have to change so drastically from one record to the next one. Somebody said they matured. If this is mature, let me never mature. I think this is a weird way to grow musically. (FA)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

POINT OF VIEW - "Misguided Confidence" EP

I hoped this was going to be the POINT OF VIEW on Syracuse's Reflection Records. No such luck—these guys are from Italy. This is heavy on the rock, but not necessarily in a bad way. It has a lot of energy to it, but it also has too many guitar leads. It's catchy and has sing along choruses but it didn't grab me.(OP)
(Inaudito Dischi, Av Parmentier 72, 75011 Paris, FRANCE)

RECORD REVIEWS



PUBLIC NUISANCE/SUICIDAL SUPERMARKET TROLLEYS - split EP

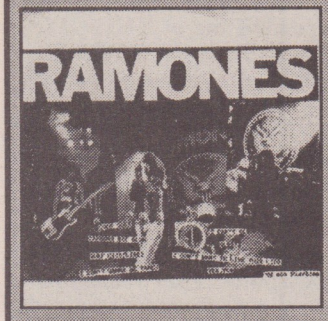
Alcohol and anarchy achieve an alliance across the Atlantic with this slab of mid-tempo punk rock from PN and oi-influenced British HC from SST. I preferred the TROLLEYS side, but all five songs will work just fine next time you have the lads over to make home-brew and petrol bombs. (EW)
($3 ppd: John Velardi, 213 E 10th St #7, NY, NY 10003)

RABBY FEEBER - "Tricky Dick" EP

Verging on a novelty 7", this ain't at all bad music. Your basic GAS HUFFER (well, almost) type punk stomp with stupid ass lyrics about Nixon. Huh? Actually, the B-side is a lot more rockin' with its driving backbeat. (LH)
(Wrockage Wreckords, 201 Walton Ave, Lexington, KY 40502)

RADIO WENDY - "Friday/7 Rings of Saturn"

Excellent San Diego pop punk. Mid-tempo and melodic with tune male vocals. Really well recorded. Limited to 1,000 silkscreened copies. The sleeve looks like a matchbook. I'm sure they didn't know about that Tsunami 7" so leave em alone already. (MM)
(4186 Sorrento Valley Blvd., San Diego, CA 92121)

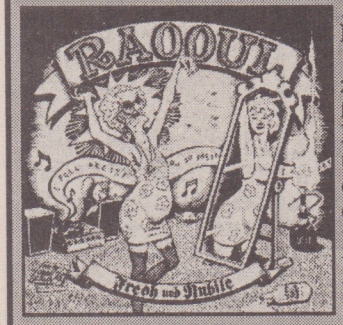


RAMONES - "Chop Suey" EP

A 19 minute bootleg with mostly good sound. Some tracks are studio, some are live. "Chop Suey" is a newer song with wimpy harmonies. Included is the classic "Carbona Not Glue," deleted from the 1977 album "Leave Home." This record has its moments but is of interest only to rabid RAMONES collectors. (BR)
(no address)

RAMONES - "Baby Doll" EP

This limited-edition EP has a great live version of "Carbona Not Glue" and a nifty mastermix of early RAMONES chestnuts. Three beach-style poppers are included to balance out this rewarding and strongly recommended package. (SS)
(no address)



RAOOUL - "Fresh and Nubile" EP

Punk-as-fuck, girl style. Craziness, gut-wrenching screams and fun, fun, harsh musical mayhem. Lyrics blast conforming to the popular clique-y punks image, and other good, bad fun. Even a *Grease* cover which'll make ya grab your polyester Travolta duds and see fuckin stars. JailBait-core (their words, not mine), fucking kool. (AI)
(Lookout)

REVOLVING KITTY - "Marilla's Secret Life" EP

This lo-fi pop music sounds like more of a rehearsal tape than an actual release. The instrumental accompaniment is an off-the-wall noisefest. Worthwhile only as a cult item. (MC)
(14 Happy Clock, PO Box 488, Lawndale, NC 28090)

THE RICKETS - "666" EP

While I find many of their lyrics totally amusing ("There's no more punks in the pit", "Gonna buy myself a new TV"), most of the 80s style thrash music is pretty uninspiring. (KK)
(12305 Miller Rd. NE, Bainbridge Island, WA 98110)

RUPTURE/THE SCROUNGERS - split EP

Three cheers for RUPTURE, the band that can do no wrong! I'm at a loss. RUPTURE is Australia's finest world class thrash band who don't give a fuck as long as their supply of intoxicants doesn't run out. Five face crushers this time 'round. THE SCROUNGERS pump out two basic, knee-slappin', toe-tappin' early-U.K.ish thrashers. Only 513 so get off yer floppy rump and order away...(CD)
(Yeah, Mate! Records, PO Box 17, Victoria Park, W.A. 6100, AUSTRALIA)

RUPTURE/SLAVE STATE - split EP

Yahoo, actual SLAVE STATE vinyl! Despite a revolving door of band members, among other catastrophes, those upstate Noo Yawkuhs finally pulled it off. All five of their manic, warp drive, blitzkriegs are dead on target with more fury than Sean Penn at a photographers convention. The ever-expanding discography of RUPTURE needs no intro. These Auzzie hash casualties rack up seven more ripe outbursts that are potent enough to satisfy any thrashaholic's fix. (CD)
(Me First Records, 2 Bloor St. W. #100, Box 477, Toronto, ON, M4W 3E2, CANADA)

RYKER'S - EP

Mosh it up! Seven thrashing NYHC songs, with so much power and violence that it scares the shit out of me... NOT! "Shut up, or I'll kick you in the head." What the fuck! I'll fucking kick the microphone out of your hands and stick it in your fucking head. I'm totally into the music, but get a fucking brain and write some new lyrics. (FA)
(Christian Luf, Niederfeldstr 44, 34128 Kassel, GERMANY)

SCHLEPROCK - "Hide and Seek" CD

SoCal melodic hardcore/punk. Kinda NO FX-ish, kinda RHYTHM COLLISION-ish. Some of the fast stuff does it for me, some of it doesn't. These guys standout when they vary from the generic thing and branch out; such as the awesome SUPERCHUNK-ish "Nowhere"or the REPLACEMENTS-ish "Tomorrow". But, hey guys, punk rock is cool too. (RL)
(Last Resort Records, PO Box 2986, Covina, CA 91722)

SEERSUCKERS - "Pushing Rope" CD

Eleven raging songs here with loads of energy, style and great production. I don't know a better way to describe this other than rockin', and I'm sure this band really smokes live. Awesome cover of MERCYLAND's "Tough Ass Knives." (Incidentally, this was another production job by David Barbe.) Raging. (LH)
(Sky Records, 6400 Atlantic Blvd. #220, Norcross, GA 30071)

RECORD REVIEWS

SELF HELP MANTRA - "Faith" EP

This record isn't that great, but there are some really good things about it. It has dynamic changes, the vocals have that cool gravelly sound, it's melodic and it's tight. It just doesn't command your attention like other bands who play this stuff do. Maybe the songs are too long or they just play one riff too long. With a little work these guys could be really good. (OP)
(Underdog Records, PO Box 14182, Chicago, IL 60614)

SEX DOGEE - "Love & Poverty" EP

Very Punk. Cool Repo Man sample in "Bad Society" "*...you've been a very BAD society.*" Myn/Wymyn trade off vocals, circled A's, punk drums punk bass & punk guitars. "Punks not dead, it's up your ass" Punk. (DH)
($3 ppd: Billy Records, PO Box 1007, Newark, DE 19715-1007)

SHINER - "Slightly Polished" EP

"Burnt", their first and best song is faster and sound like THE DWARVES. The other three songs are more in the slowed down OFFSPRING vein of catchy changes and hooks. Bonus feature: real singing! This really grew on me and I listened to it several times in a row. (SB)
(Slow To Burn Records, PO Box 8386, Victoria, BC V8V 3R9, CANADA)

SIC - "Vintage Shit When John Was Singing" EP

Recorded live in 1988, these guys manage to crank out a unholy racket (that's a compliment). I preferred this to their studio single - there's something about crazed sloppy thousand-mile-an-hour thrash that's even better when it's not too slickly recorded. Featuring Roger Armstrong (ex-MRR Japanese scene reporter) as well!! (TM)
(Ecocentric Records, PO Box 572, 56005 Koblenz, GERMANY)

SICK-N-TIRED - "Dumb Creation" EP

Melodic, mid-tempo punk with catchy guitar riffs and catchy vocals to go along. At times a little jazzy, if you know what I mean. (KK)
(Bum'z Rush, PO Box 40871, Detroit, MI 48240)

SILLY ENCORES - "Water Pistol Riot" CD

Weak fucking rock!!! Some overblown ego rockers who can shove off. A mix between U2 and 7 SECONDS' later days! Another skeet shooting disk! (SM)
(Elevator, Gerresheimerstr. 16, 4000 Dusseldorf 1, GERMANY)

THE SINISTER SIX - "Outta Sight" LP

This band tricks ya into thinking they're an all female fab-sixties sixum on the cover. But aw shucks, they're four grunge guys—didn't think ya could sell the record on music alone, huh? Actually the garagey sound has some fun moments. It's nicely sloppy, underproduced and noisy. It's got the spirit but lacks originality and energy. And I wanna see some skirts and leg on the guys. (AI)
(Empty Records, PO Box 12034, Seattle, WA 98102)

SLIME FISHER - "Here Is Someone Like You" EP

An interesting, eclectic mix of trillion m.p.h. thrash and sing along, skip-thru-the-tulips happycore. SCHPOOOSTIK HOSPITAL gropes DRIPPY DRAWERS? Odd, but it kinda works. If you're waiting for me to say "quirky" then I'll have to ask you to step outside. (CD)
(Snuffy Smile, c/o H.G.Fact, 401 Hongoh-M, 2-36-2 Yayoi-cho Nakano-ku, Tokyo 164, JAPAN)

SMALL - "Finished One" CD

There's a couple of bands playing out with the name SMALL these days. This one is from the Tri-Cities area in Northwest Wa. This CD is very diverse, showcasing lots of different musical influences. Most of the songs have thrashy guitar parts with more straight forward hard rock structures. The vocals are melodic which is perfect for the somewhat poetic lyrics. Overall an excellent release. (MM)
(Mysophobic Records, 365 N. Arthur #A68, Kennewick, WA 99336)

SOREHEAD - "Bottomfeeder" EP

This is so wimpy. Really, if I wanted to listen to such wimpy pop I'd listen to bands who know they are nothing more than that like THE GO GO'S, THE ROMANTICS, or THE GREG KIHN BAND. This is totally packaged for major label appeal. This record isn't even worth stealing, not even for the thrill of shoplifting. (OP)
(Canned Corn Records, PO Box 2946, Orlando, FL 32802-2946)

SQUATWEILER - "Full Bladder" CD

My second CD review. We started out with potential here. On the disk itself it reads "My willie is bigger than your willie". I hope no translation is necessary. Unfortunately, I made the mistake of asking a friend what he thought of it when I first put it on: "slacker music". I was naive enough to ask what that meant. "That's when a bunch of colleges alternative kids live in a small town and have nothing better to do...". I listened to it again and asked my roommate what she thought: "totally uninspiring comes to mind". Anyway, it's sorta pop-py and they have a female singer. They're not bad, just forgettable. (SB)
(Huel Records, PO Box 21134, Winston-Salem, NC 27120)

STALAG 13 - "In Control" mini-CD

German reissue of this old SoCal classic. An expensive record if you can find it, this is also of a quite limited issue, so you'd better jump at it now. It's stood the test of time well - catchy quick hardcore with sincere lyrics that avoid the pitfalls of newer "straightedge" bands. Nine songs in 16 minutes - it certainly can't be all bad! (TM)
(Lost and Found, Im Moore 8, 30167 Hannover, GERMANY)

RECORD REVIEWS

THE STATICS - "Hey Hey" EP

It has been conclusively shown that nobody actually reads MRR reviews (the issue where no one noticed that every band was compared to FEVER TREE was the final proof)—not even the bands being reviewed (how they manage to cull MRR quotes for fanzine ads, I don't know—maybe they make them up). IF, HOWEVER, YOU READ ANY REVIEWS IN THIS ISSUE, READ THIS ONE. This record is great fuckin' punk rock (yes, I know how abused that claim is, especially in this rag) that's so good, it'll make you cry. (DD)
(Super Electro Sound Recordings, PO Box 16606, Seattle, WA 98116)

THE STATICS - "Hey Hey" EP

Yeah! Zack and company present 4 charged-up lo-fidelity shit-laden garage punk blasts. All the songs are fast, spirited, guitar-fueled and to-the-point. This is a good follow-up to the excellent STATICS single on Rip-off Records earlier this year. Included is a great SUPERCHARGER cover "Sal Mineo". Keep your eye on this band! (BR)
(Super Electro Sound Recordings, PO Box 16606, Seattle, WA 98116)

STEWFACE/MOLD - split EP

Two Raleigh-loud energetic punk bands. STEWFACE are tighter and catchier than MOLD, but MOLD wins the "Writhing in broken glass whilst recording the vocal tracks" award. Hell-o-punk. (PC)
($3 ppd: Jared Forman, 5808 Timber Ridge Dr., Raleigh, NC 27609)

STORMWATCH - "At War With Peace" CD

A snooze from start to finish, badly sung, limply pieced together youth anthems about pride, Reginald Denny, pro-homophobia, the streets (!!?? in Indianapolis??), the "Liberal Disease", etc. What you get when a band thanks God, Rush Limbaugh, Pat Buchanan, looks like an FFA chapter, and has lots of short haircuts and American flags on their record cover. (KS)
(Under Siege records)

SUNBRAIN - "Perfection Lies" CD

Twelve pretty good songs with that modern alternative melodic sound. I'm not used to this kind of music, but the style seems to be in the SubPop vein, but with almost too much melody, I like this record. It's really catchy and it has a lot of feeling, but I think it's way too... what's the word I'm looking for... "alternative"? (FA)
(Grass Records)

SUNSPRING - "Poppy" CD

30 songs bless/curse this CD - you decide. They must have a cult following or something because I can't imagine why else anyone would waste their time putting out the most directionless waste of soundwaves I've heard all year. Imagine FIREHOSE meeting PLAID RETINA at a comic book convention. they are not nearly as musically competent as those bands though. This is wacky, nerdy, and quirky and I hate to do this but it fucking blows! Actually power surges through my veins when I say things like that. (OP)
(Slamdek, PO Box 43551, Louisville, KY, 40253)

SUPER GOUGE/KICK JONES - 2xEP

The SUPER GOUGE disc is a post punk thing. Ex-SPERM-BIRDS "pay homage" to BIG BLACK sez the insert. I never liked BIG BLACK, but this is decent. KICK JONSES (formerly WALTER ELF) is slow tuneful melodic post punk. Both tunes are good, especially "Last Night I Met J. Mascis". Reminds me of J CHURCH for some reason. (RL)
(X-Mist, Meisenweg 10,72202 Nagold, GERMANY)

SUPERBALL '68 - "Loadstar" CD

Adequate college/alternative rock which seems to take a lot, particularly its driving guitar sound from the HELMET/Am Rep school. Walter Glaser refers to this stuff as "post punk", and for a lack of a better term, I think that he's right. (LD)
(Big Money, PO Box 2483, Loop Station, Minneapolis, MN 55402)

THE SWINGIN' NECKBREAKERS - "Little Pink Medicine/ Bama-lama Boma-loo"

Hello! Here's a very good follow up to the excellent "Diggin a Grave" Telstar EP from last year by this Trenton, N.J. trio. Influences range from SUPERSUCKERS all the way to LITTLE RICHARD. Side A is more garage/punk, side B is the rave up portion with full-on shouted Richard Penniman vocals. Quite rockin! (BR)
(Telstar Records, PO Box 1123, Hoboken, NJ 07030)

SWINGIN' NECKBREAKERS - "Live for Buzz" LP

Here's some loud, punchy 60s style punk with a solid backbone of powerchord guitar — evocative, but with a concise modern sound. Completely solid throughout, it's a great party LP — and a very strong showing, period. (SS)
(Telstar, PO Box 1123, Hoboken, NJ 07030)

TABLE - "Spindrift/Vacuum" EP

JESUS LIZARDy release from Chicago (the next Seattle, just joshin', of course). Side A's got some great noise on it and a loud BIG BLACKISH sort of base sound. Sure that's the flavor right now but these guys put their own unique twist on this thing so there will be no dismissals forthcoming. Three pubic hairs above average, slouching towards the naval of 7"s.(JD)
(Table/Spangled Records PO Box 477416, Chicago, IL 60647)

TALLOW - "Red Disc of Proxima" CD

My third CD review. This was obtained through unusual means. I was getting pretty drunk one night at a local bar (pre age 21!) and got to talking to this bartender who was making hella good whiskey sours. He was saying that he was in a band and the new CD was coming out in about a week. He played me a demo and it sure sounded good to me, and pour me another whiskey sour while your at it, huh? I didn't go back for a while, but it found its way into my review bin anyway! So what we have here is a cross between HELMET and THE MELVINS, though not as polished, need I say more? And if you've never seen what a foreskin looks like, check out the inside sleeve. (SB)
(Lungcast Records, PO Box 2479, New York, NY 10009)

TOTAL PASSOVER - "Shlomo Rising" LP

Fun stuff here. Catchy melodic punk with wacky lyrics about genital piercing, girls named Stephanie, girls not named Stephanie and more. Maybe like OP IV minus the ska. Actually, I hoped for more of the Jewish bent, but no gefilte fish, no calling people "yutzes," nothing. Fucking goyim. (WG)
(Final Jeopardy, PO Box 8973, Welch Ave Station, Ames, IA 50014)

RECORD REVIEWS

TRASH CAN SCHOOL - "Volume War" LP

When I first saw these guys on the cover of *Flipside* some months back I was like "c'mon, the hair? That name?" but this is a Sympathy release and I trust Long Gone John's instincts. Good thing I did because there's some great rock on this record. Like all classical rock&roll (and I don't mean that JETHRO TULL/ EAGLES classic rot radio shit either) there's elements of root music mixed in with youthful rawness here, some blues, a whisper of country rockabilly and of course, punk. "I am the Fly", "TV Blues" and the ballady "Steroid Shock" stand out. By the way the skip on "G.I.T." is intentional. You witty motherfuckers. (JD)
(Sympathy)

TRUTH AGAINST TRADITION - EP

Everything that is needed to make a superb hardcore EP is here, speed, hooks, power and intelligence. This is good, solid punk with intelligent and clever political lyrics, and is definitely worth trying to pick up. (LD)
(Common Cause, Konrad Adenauer Str. 58, 73529 Schwäbisch-Gmund, GERMANY)

23 Till - "Balladen Om Olsson" CD

More of that anthetic produced Swedish pap. Pretty damn formulaic and just plain wimpy. ALARM, NEW MODEL ARMY or some other swill like that. (HD)
(Beat Butchers, Kungsheinsstrand 141, 112 48 Stockholm, SWEDEN)

UNCURBED - "The Strike Of Mankind" CD

Distinctly Swedish hardcore played fast and angry with death metal type vocals. This starts off raging but gets a little old by track 16. Pick it up if you can listen to all your ANTI CIMEX records in one sitting or if you just need another victim of war photo for your collection. (NN)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

THE UNDEAD - "Live in N.Y.C." EP

A somewhat clear board tape of the UNDEAD. The songs are "American Dream", "Little Slave to Fashion," and "Ratfink". Whoever the drummer is on this, he sounds amazing. Too bad there's no info on the sleeve. (MM)
(no address)

UNEARTH - "Everything Was Beautiful and Nothing Hurt" CD

My fourth CD review. Oh, those mediocre bands are so hard to review. Not too bad, and certainly not too good. I got annoyed after the second song, but decided to stick with it, being a fair reviewer and all. Then a friend comes over and sez: "What's this crap? Can you take it off?" You know it's bad when even your guests ask you to take something off when they're visiting *your* house. The music, I always forget about the music. Ahh, somewhat hardcore, perhaps? yeah. (SB)
(New Rage, PO Box 85571, Seattle, WA 98145-1571)

UNIVERSAL ORDER OF ARMAGEDDON - "City" EP

Was doubting it was possible, but this overcame its needlessly arty cover and won me over. Just as raging as their split EP, there's a great unpolished sincerity to the the music that I totally love. I may hate the cover, and not have the slightest idea what they're talking about, but this sucker rocks my world. (TM)
(Vermin Scum/Community Chest, 76 Summerfield Dr, Annapolis, MD 21403)

VOODOO QUEENS - "Kenuwee Head" 10"

Part punk, part pop, part 60s, these girls know how to rock and I actually enjoy their pubescent boy fixation. It's cute, really. A nice 10" record in a pretty pastel pink sleeve. Fun. (WG)
(Too Pure, PO Box 1944, London NW10 5PJ, UK)

WHOPPING BIG NAUGHTY - "Your Not Coming" EP

Aussie cacophony in the COWS/KINGSNAKE ROOST vein with the emphasis on being drunk and obnoxious. Music here lurches more than your accustomed midwest pound and I do detect a more tongue-in-cheek, footing-chanting kind of bent here. Sorta sounds like "Friggin' in the Briggin'" 90s AmRep style or something. Good for those ultra-hip, post-pigfuck beer parties, I suppose. (HD)
(Amphetamine Reptile, 2645 1st Ave S, Minneapolis, MN 554 08)

WISDOM IN CHAINS - "Entertainment" EP

Mid-paced heavy hardcore with vocals similar to those of RAW POWER. The two fast tunes are decent but nothing new or amazing. I'm afraid the only track that really stands out is an atrocious acoustic version of "Highway To Hell" that I imagine is supposed to be funny in an annoying way. (NN)
(Inner Grind c/o Holger Beuse, Milanweg 12, 48231 Warendorf, GERMANY)

WORD SALAD - "Punk in Drublic" EP

Some of the best pissed off music is conimg out of New Mexico. So pay attention. Very cool big fold out silkscreened cover. DIY hardcore punky pissed-off-vocal shit, ok? Buy it. (DH)
($3 ppd, 2617 Lead SE, Albuquerque, NM 87106)

V/A - "Casting Couch" EP

A humorous lil' compilation of four up n' coming young bands, RED DEVILS and FIREWORKS adding a little bit of spaced noise on their track. On the B-side, ACTION FAMILY continues in the HOWLIN' WOLF/BO DIDDLEY vein with "I Just Wanna Make Love to You." A damn decent version it is, too. DOG polishes off this EP with the punkest of the four songs. "Right Now" has a good up-tempo DEAD BOYS feel to it. Very nice. (BR)
(Demolition Records, PO Box 18107, Madrid 28080, SPAIN)

V/A - "Diesel Queens Vs The Insaints" 2xEP

Take my opinion with a grain of salt (since I put this out), but I love this record. San Jose's DIESEL QUEENS kick if off with a slew of great, catchy punk. A cross between early MEATMEN, SoCal HC and the SEX PISTOLS—funny, tight, insulting—it totally rages! The East Bay entry, THE INSAINTS, present another whole slab of tunes, proving they aren't just a public spectacle. With the infamous Marian Anderson on vocals/screams, they remind me of classic punk like VICE SQUAD; Martin says it's like early LEGAL WEAPON. Great cover art by DQ's Johnny Mojo, too. A punk must! (TY)
(MRR Records, available thru Blacklist Mailorder)

V/A - "Echos From The Nation's Capital" CD

Odd little compilation of DC bands. Mostly odd because it's from Tucson. At any rate, 10 bands with 10 songs of a much higher caliber than most compilations. A good indication of why there's so much respect for that, uh, scene. High points include TRUSTY, LUNGFISH, TSUNAMI, EDSEL and CANDY MACHINE. All good, though. (LH)
(Third World Underground, 1843 N. Kramer, Tucson, AZ 85719)

RECORD REVIEWS

V/A - "Free Aspirin and Tender Sympathy" CD

This title I'm told is also a neon sign somewhere in Las Vegas I'm told. Which is fitting considering that all of the bands features are from that gambling oasis. 15 bands including THE SCRUBS, A LESSER DOG, MJ-12, & KNUCKLESANDWICH. There seems to be an emphasis on quasi-Chili Peppers and metallish music, and none of these bands did anything for me, but at least they seem to be trying to keep something going on out there, which is commendable." (LD)
(Behemouth, PO Box 2780, Las Vegas, NV 89102)

V/A - "Human Polity" EP

Three bands here. BLACK TRAIN JACK delivers a fast, tasty melodic punk number with a really cool slow break. PSYCHIATRIC PETTING ZOO gives a raw multi-influenced tune with not-so-good vocals. 7 SECONDS contribute a four year old song, a poppy, rocky job that is true to their later style. Not bad. (WG)
($3 ppd: Second Guess, PO Box 9382, Reno, NV 89507)

V/A - "I Kill What I Eat" CD

The fifth entry in the "Rudi Rat" compilation series upholds the high standing of previous volumes. Ragers here include HELLNATION, RUPTURE, ABC DIABOLO, DISORDER, PINK FLAMINGOS and nine others. 30 songs...you can't go wrong. (CD)
(Ecocentric Records, PO Box 572, 5400 Koblenz, GERMANY)

V/A - "In Crust We Trust" CD

A walloping mix of old and new tracks culled off of Lost & Found releases all focusing on charging hardcore riffing, tints and shades of metal and savagely hoarse vocals. The brutality of this low-cost sampler is served up by the likes of UNITED MUTATION, NO SECURITY, HERESY, CONFRONTATION, HERESY, DISFEAR (!) SIEGE and more. (KS)
(Lost and Found, Im Moore 8, 30167 Hannover, GERMANY)

V/A - "Loud n' Ugly, Vol. 1 'Dekalb vs. Madison'" EP

The Madison side, PACHINKO and THUG, is trashy, distorted-way, way crunchy and fuzzy-punk stuff. Then over in Dekalb, FESTERING RINYANYONS and MERCURY PLAYERS offer two numbers that seem very JESUS LIZARD-influenced. My vote goes to Madison. (KG)
(Bovine, PO Box 2134, Madison, WI 53701)

V/A - "Masters of the Glueniverse" LP

MUSHROOM ATTACK play melodic, anthemic metalcore with male/female vocal trade-offs, while DISORDER prove they still "have the power" to belt out a good thrasher even though they're not pushing "Distortion til Deafness" as much these days. Lyrics are "do your job-kill a copper", "thrown off the dole", "23 pints a day", "Revolution is an act of Justice". I bet there's a lot of soggy jeans over at the Profane Existence house!!! (KS)
(Desperate Attempt, 1320 S 3rd St, Louisville, KY 40208)

V/A - "Picking Up More Daisies" 2xEP

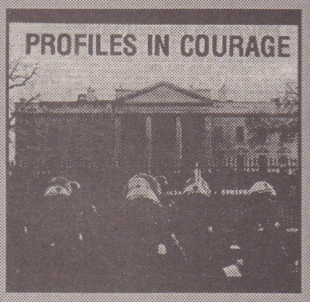
An excellent sampling of Chicago suburban bands with the BOLLWEEVILS (my personal favorites), LYNARDS INNARDS, FRICTION, SUNSTROKE, CAP'N JAZZ, 8-BARK (way cool), HEEL and DIPOLE MOMENT. Recommended. (PC)
(Further Beyond, 1210 Gregory Pl, Downers Grove, IL 60515)

V/A - "Niigata City Hardcore" EP

This MCR compilation presents superb thrash n' punk pyrotechnics from Japan. HAKUCHI starts things off with the fast, guttural "Individual God." Then comes DISARM with the breakneck speed "Turn Over," showing you why the land of the new rising sun reigns supreme with this kind of hardcore. On the flip, "Frequent" keeps the hammer down with its relentless "Stic To It" (sic). What an invite into the pit! Lastly, RUSTIC TOP DOGS grind you down to a nub with ultra-fast "Wa-Ra-Ou-Ze." A great comp—every band kicks tushy. (BR)
(MCR US, PO Box 17742, Covington, KY 41017)

VA - "Ow Quit It" 2xEP

Okay 1977 punk rock; 1981 hardcore; 1993 noise. BIG DAMN CRAZY WEIGHT, HYDRA-FIST, DISTORTED PONY and OILER each provide a song and there's not one bad entry, though I have preference for OILER's "Pyschic Cop" and BDCW's "Pretty Little Shapes". DISTORTED PONY's recorded output is awesome as always. Collectively these disks provide some of the most interesting guitar/percussion based music that I heard lately, boredom could become an endangered species if this keeps up. The revolution's here children, check it out while it's happening. (JD)
(Volvo Records, PO Box 4453, Culver City, CA 90231)



V/A - "Profiles In Courage" EP

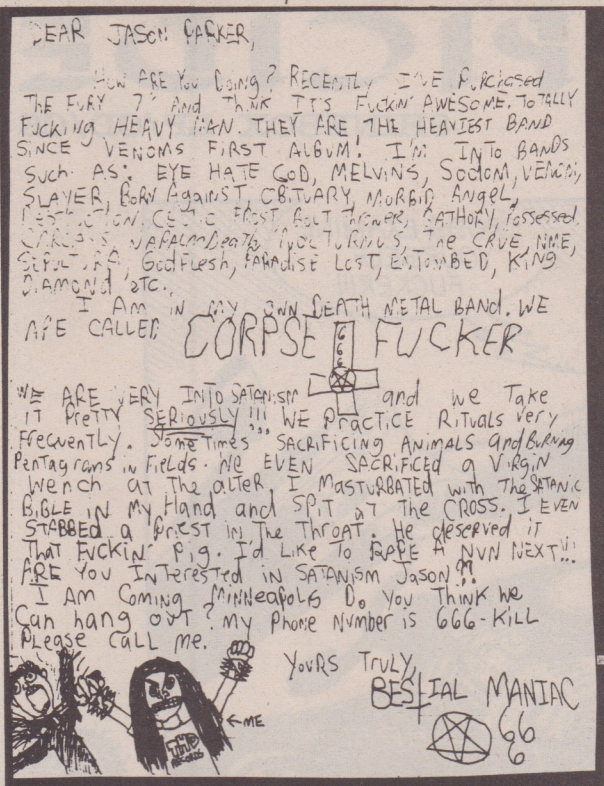
Recorded in Hoffman Estates and Schaumburg Illinois 1985-1988, very very lo-fi garagey punk rock. Charming in a "we can't play very well yet" kinda way. Well done booklet with way more information than you need to know which is again...charming. (DH)
(Spit And A Half, PO Box 18510, Denver, CO 80218)

V/A - "Three As One" EP

This comp comes with issue #2 of CHANGE ZINE. It features RICOCHET, SMACKHEAD, and BOB EVANS. The RICOCHET song is great and sounds like METALLICA in a good way. SMACKHEAD = whiny vocals, weak music that picks up only a little, and overall uninspiring and uninspired music. The BOB EVANS song simply rocks. Solid tight melodic punk with sincere sounding vocals that remains raw enough around the edges to make you want more. This is how this kind of music should be done. (OP)
(Change Zine, Trinity College, #904, Hartford, CT 06106)

V/A - "War Compilation" CD

A fabulous comp. from Tribal War Asia which features nine American bands, and nine Japanese. Included are among others, RORSCHACH, MEREL, HELL NO, BUG OUT SOCIETY, HELL NO, JESUS CHRUST, ANTI KRIEG, WAR COLLAPSE, & G.J.P.B. Great brutal music, and definitely worth the effort of searching out. (LD)
(Mike Masaki/JH, 549, 825 Ishiwata, Mizuho-Machi, Mishitama-Gun, Tokyo, JAPAN)



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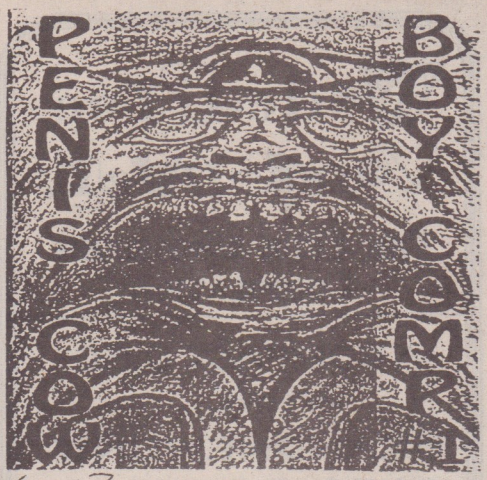

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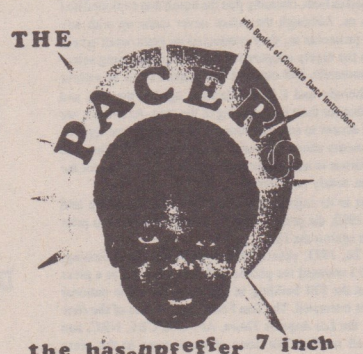

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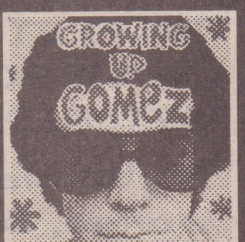

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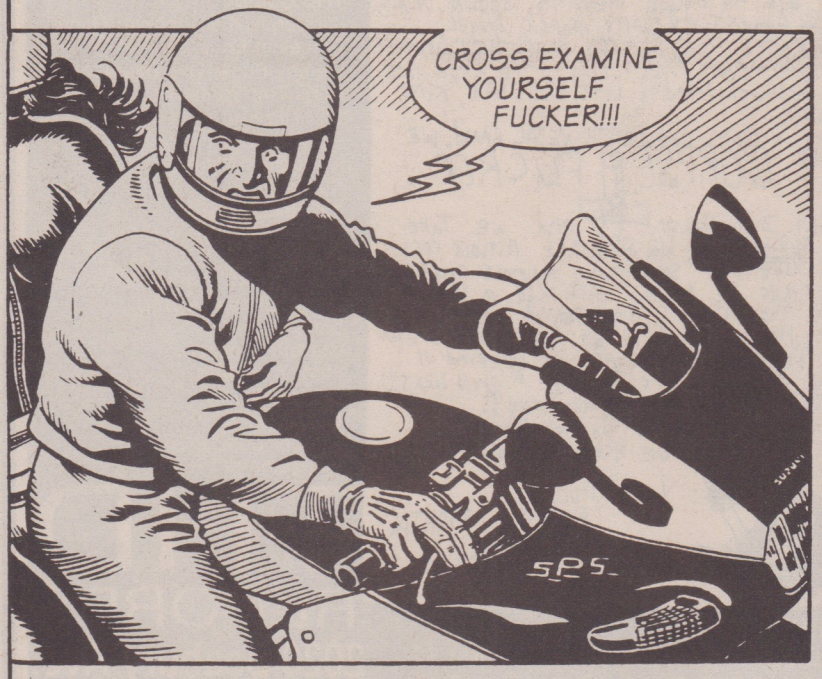

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Judi Bari: press reluctant to print Earth First! evidence against FBI

9/93

On May 24, 1990, a bomb exploded under my car seat as I was driving through Oakland, California, with fellow environmental activist Darryl Cherney, on an organizing tour for Earth First! Redwood Summer. Within minutes of the blast, in defiance of all the evidence, the FBI and the Oakland Police arrested us both, claiming that the bomb that exploded had belonged to us. Although the police never came up with any evidence to prosecute us, they conducted an eight-week smear campaign in the highly cooperative national press, using selective leaks, innuendo, and outright lies to portray us as violent.

Darryl Cherney and I filed a lawsuit against the FBI and Oakland Police for their mishandling of the case. As a result, we have gained access to some stunning photos and police reports. These documents show without a doubt that the FBI lied and falsified evidence in an attempt to frame me and Cherney for the bombing that nearly took my life.

In contrast to its eagerness to print every lie the police told about us in 1990, the press is now extremely reluctant to print our evidence against the FBI.

On May 24, 1993, exactly three years after the bombing, Cherney and I released the photos and police reports at a press conference at the FBI building in San Francisco. The national press was not interested. The San Francisco bureaus of the *New York Times*, the *Los Angeles Times*, AP, UPI, CBS, NBC, and ABC were all notified, but none of them came to the press conference or ran a word about it. CNN filmed the press conference and interviewed people afterward, but did not run the story.

The day after I announced that I would be presenting the photos and police reports at the upcoming press conference, Richard Held, the 52-year-old director of the San Francisco Office of the FBI and the man in charge of the bombing case, announced his early retirement. Held drew no connection between his decision to retire and the fact that he was about to be implicated in the Earth First! bombing frame-up.

In addition the FBI announced that it was closing its investigation of the bombing—even though the statute of limitations is not yet up and the bureau has never seriously considered any suspects except Darryl and me.

Meanwhile, the Oakland Police have filed a motion in court to prevent us from obtaining any more documents or questioning them about the documents we already have. When my lawyers tried to get a copy of the police declaration specifically named in our lawsuit, they were told that it had "already been destroyed."

We have since discovered that the district attorney's entire file on the case is missing. We are going to court to ask for an order to protect all remaining evidence. Although I included this information in the press packet and spoke about the cover-up at the press conference, no media ever mentioned it. (excerpt)

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you see, this is a non-profit, mailorder type thing I do. I mark stuff up 25% to cover my expenses. I sit on my floor and fill orders with the help of my friend Naomi. Why? because it's fun, and I don't think you should have to pay a lot for good music. You shouldn't get ripped off. And just because some band is not on Revelation or Taang, or Touch and Go etc., doesn't mean they don't deserve to have their record distributed. I also sell stuff at shows in Kalamazoo and shows around Michigan. So check it out. The following is a list of new stuff I have this month. I carry alot more, so send a stamp or 2 IRC's for a catalog. Fast service,too. thanx.

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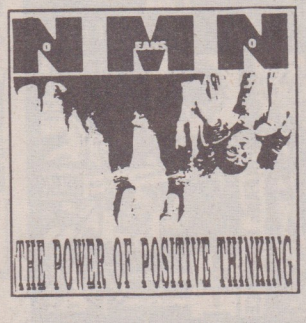

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PBR 008 GRAEME JEFFERIES "LIVE IN EUROPE" EP NEW ZEALAND,SINGER OF HOMESTEAD RECORDINGS ARTISTS THE CAKEKITCHEN
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DD 006 MAN OR ASTROMAN?/HUEVOS RANCHEROS TBA
DD 007 VICE BARONS TBA
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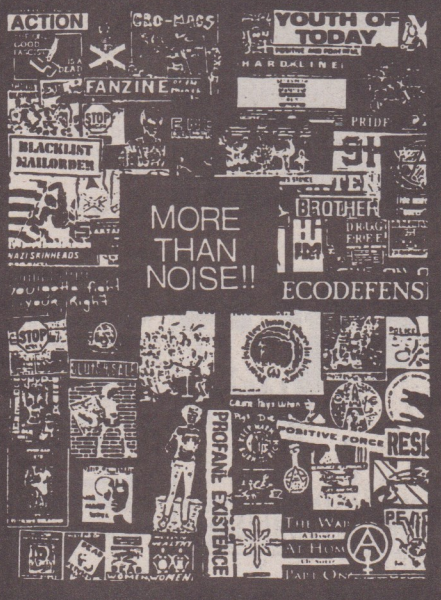

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The new PARASITES album is out on CD only. We apologize to vinyl fans, but as you may know, it's become very difficult to get stores to carry vinyl. The CD has 12 cool songs, and we hope you'll like it.

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send one 'zine and i'll send you another. no money, a stamp if you have it. if you don't like the 'zine you get, just trade again!

Zine Trade
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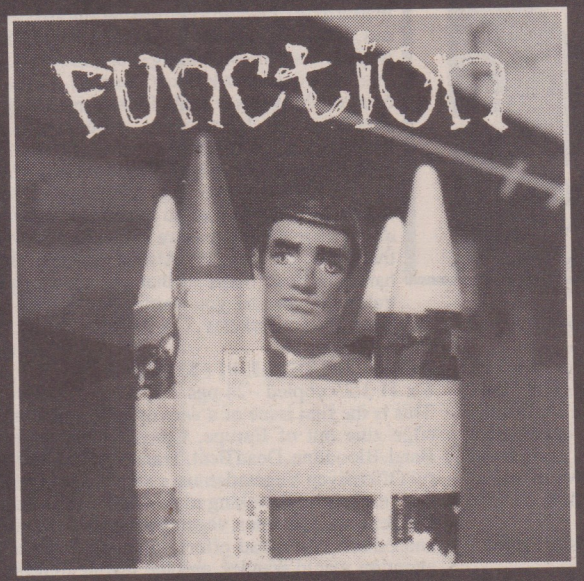
Boston MA 02215



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Farside 'Keep My Soul Awake'
Crisis 1 - 7" ep

Onion s/t
Crisis 2 - 7" ep (LP out soon)

Outface 'Friendly Green'
Crisis 3 - LP, Cassette and CD

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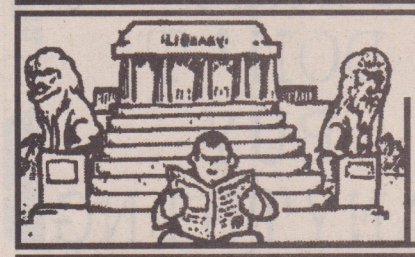
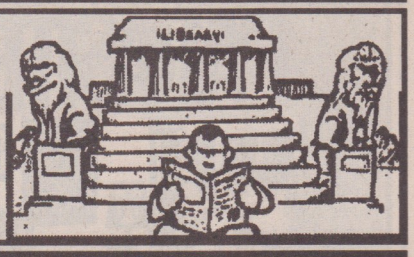
Yes...at long last, 22 more bursts of pop punk noise! That's the GASTRO BOY songs plus 18 new ones! And the cost... £7.50 + 85p post (UK); £10 or US$15 including air mail post (outside UK), from: WRENCH RECORDS, BCM BOX 4049, LONDON WC1N 3XX, UK



BETWEEN THE LIONS



Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (HK) Hawk, (TJ) The Judge, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (JW) Josh Wormley, (SZ) Sarah Zimmerman

ABUSE #3 / $5.00 ppd
8 1/2 x 11 - copied - 96 pgs
"Abuse is an all 'mail art' compilation. All submissions received are printed." The theme for this issue is childhood. Contained are mostly short stories, some drawings, comics or short poem/pieces. This is an interesting idea, but, to be blunt, as we here at MRR have found, lots of people can't write for shit. Of some 50 or so stories here, I found *one* that I thought was *okay*. Most of them made me think of "alternative" college students trying to be "weird," and they just didn't work at all (I'm being kind). Also, most of the stories are about being beaten or molested, which made this tome pretty hard to get through. I still think it's a neat idea though... (GF)
PO Box 1242 / Allston, MA 02134

ALPHABET THREAT #5 / $1.00 ppd
Newspaper style - newsprint - 16 pgs
More proof that there is intelligent life in Sacramento, this puppy continues on in a fine tradition of interesting articles that are funny and smart. How could they top Deep Threat? Eastern Orthodox Threat? What next? Ruling and you're stupid to not have this. (LH)
3018 J St. #140 / Sacramento, CA 95816

ANGST ILLUSTRATED #4 - $1 ppd. or trade
8 1/2 x 11 - copied - 18 pgs.
Punk zine from Gasport, dying Rust Belt town in NY. Punk reviews of punk records; "Portraits of Stupidity;" images of a Barney doll being tortured and killed; zine reviews; Nietzsche as Philosopher of the Month. (TJ)
Chris Rhoadhouse / 3605 Wruck Road / Gasport, NY 14067-9405

ANOTHER PAIR OF SHOES #13 / $2.00 ppd
5 1/2 x 8 1/2 - offset? - 40 pgs
Let's see, my shoes... black Vans, boys size six with holes emerging in the toe. Interviews with Jawbox, Chino Horde, & Crash Network. Personal articles on politics, question of PC (I liked this analysis), health care reform. Nice, quick sort-of read. Sorta wanted a bit more. People seem really nice who do this, so help 'em out. (KC)
PO Box 300031 / Minneapolis, MN 55403

ARTFLUX #2.3 /. $1 ppd
8 1/2 x 11 - copied - 20 pgs
All sorts of submissions with words, drawings and images that convey what some may think is limited to the realm of vinyl. Totally vital, totally alive. Neat interview with puppeteer Dhan Polnau, plus writings on tattoos, train hopping, etcetera. Support this zine!! (CC)
c/o Profane Existence Mailorder / PO Box 8722 / Minneapolis, MN 55404

AS LARGE AS LIFE "what the fuck number is this?" / $1.00 ppd or trade
8 1/2 x 5 1/2 - copied - 24 pgs
Punk reviews, politics, humor and personal stuff, all scrawled by someone much the worse for alcohol and/or writer's cramp. Not that you have to have a computer to do a good zine, but most of this handwriting just really sucks. The guy's not an idiot or anything, but it's not like what he has to say is as profound and important as it would have to be to motivate me to struggle through it. (EW)
22-1680 St Marys Rd / Winnipeg MB, R2M 1C9 / Canada

ATTITUDE PROBLEM #25 / $3.00 ppd
6 x 8 1/2 - copied - 38 pgs
Why is it that a large majority of zines from England tend to be really good, if not great? This zine ranks right up there with the best of them. A healthy combination of music and politics with some humor to allow yourself to get lost in the pages. Interviews are with Ironside, Fabric, Downcast and Men Against Sexist Shit, along with columns, an article on Riot Grrrl and reviews. (MA)
Steve Hyland / 29 Hastings Rd / Colchester / Essex / CO3 4SD / England

BIKER PRIDE #3 / $1.00 ppd
5 1/2 x 17 - copied - 20 pgs
This is done by a punk guy who likes drinking and biking... I can relate! Mostly a diary from his ride from Fargo, ND to Portland, OR, plus various graphics and intelligent opinions about anarchy and other stuff. Interesting contest to design "a weapon made with recovered bicycle components, having sufficient direction and velocity to puncture a tire on a moving car." I need one. Seriously cool. (EW)
Sam Tracy / 905 E Clarke #4 / Milwaukee, WI 53212

BLACKMAIL #9 / $.87 ppd
8 1/2 x 11 - copied - 26 pgs
Some earnest stuff here. Basic punkage on its last issue. The editor, Jordan, describes himself as a "cynical post modernist" because he's seen too many of his ideals not work out and realizes there will always be haves and have-nots regardless. Interviews with skater Denver Couch and F.Y.P. who put down big jeans. (JD)
801 Cole St./ #2 / SF, CA 94117

BLUNT SLUG #1 & #2 / $4.50 + postage?
8 1/4 x 11 3/4 - offset - 16 pgs
5 7/8 x 8 1/4 - offset - 24 pgs
Double issue of this crazy sort of zine. So-so drawings to go with weird stories. I like the #2 story a lot more than the re-issue of #1. Strange adventures of a woman named Alice. Okay, but nothing amazing except for a few cool little deeper observations on life that I enjoyed. Probably more interesting for those (you?) esoteric art/literary sorts than for me. (KC)
Rikki Hollywood / 62 Stanhope Rd / Greenford / Middx / UB6 9EA / England

BOREDOM #3 / $2.00 ppd.
7 x 8 1/2 - offset - 84 pgs.
First off I would like to say that often people get mad at us reviewers for comparing zines to *Cometbus*, implying that we can come up with better ways to describe something. But if I told you that this zine was really a lot like *Cometbus*, it wouldn't be a bad thing to say at all. In fact, this is a really excellent zine! It has cut 'n' paste layout with handwritten text that looks messy at first, but is actually quite nice to read. Content is very much centered around traveling, hanging out, small town life, and things to do to combat, yes, *boredom*. Not to mention, a rare Bikini Kill interview that is not to be missed. Also included are some handy railroad maps so that you too can jump trains, so what are you waiting for? (MW)
PO Box 12501 / Berkeley, CA 94701

BOUNCING BALL #1 / $3.00 ppd
8 x 11 1/2 - copied - 24 pgs
This is the first issue of a *very* opinionated straightedge zine out of Europe. Conversations with 1.6 Band, Bloodline, Dead Beat, Transcend and Initiative fur Offensiven Vegetarismus, a vegetarian organization in Germany, sticking to the basics. Also there's articles on gender roles, vegetarianism, Krishna (anti) and others. Not a bad effort, although at times my attention would wander, and the layout could use a little work, i.e. it was odd to be reading the Dead Beat interview and see pictures of Blindfold and Spirit Of Youth. (MA)
Markus Hotko / Scnitterstr 23 / 86179 Augsburg / Germany

BRAVE NEW WORLD #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Some short stories and a guide to the editors views on every pressing subject around. I felt pretty sad after reading this - so much alienation and such an emphasis at having everything figured out - but then there

are some surprises, flashes of faith and hope. I'd read it because this guy needs feedback. (CC)
Al Barkley / PO Box 252 / N. Kingstown, RI 02852-0252

BRIK A BRAK #3 / $1.00 or trade (no poetry zines!)
5 1/2 x 8 1/2 - copied - 32 pgs
Silliness to be found in abundance here: ways to make Passover more exciting, cheesy scams, a Man... or Astroman? interview, legal addictions, a showdown between Knight Rider and the Dukes of Hazzard, comi, and the truth about what factory farms *really* do to those veal calves - but you'll have to get this to find out. (ML)
Eric and Brian / 4795 Jewel St / Capitola, CA 95010

THE CATBOX ROOM #1 / $2.00 ppd or trade
8 1/2 x 7 - copied - 56 pgs
Wow, two of my favorite things, cats and comics, all rolled up into one nice package. This has cool tales of Lisa's troubles at work, a night of flyering for her band's show that turns into a misadventure, her cats and visiting the family. Neat-o! (ML)
Lisa Maslowe / PO Box 170143 / San Francisco, CA 94117

CATHARSIS #3 / $3.00 ppd.
8 1/2 x 11 - offset - 36 pgs.
Huge amount of information here - clippings, editorials, historical articles, travel journals, second part of a Chumbawamba interview, info on alternative radio stations (and how to set up your own!), information on arrests and arrest procedures, a poster, record reviews - straight away, just a huge amount of great information here. Fucking great read. (TM)
4 Nortons Ave. / Phibsboro Dublin 7 / Ireland

CHANGE ZINE #2 / $2.00 ppd
8 1/2 x 11 - offset - 68 pgs
Interviews with Ricochet, World's Collide, 7 Year Bitch, and Mule. Tons of record reviews, plus lots of show reviews. This issue comes with a 7" record entitled,"Three As One," with the bands: Ricochet, SmackHead and Bob Evans.(HH)
Patrick West / Trinity College, Box 904 / Hartford, CT 06106

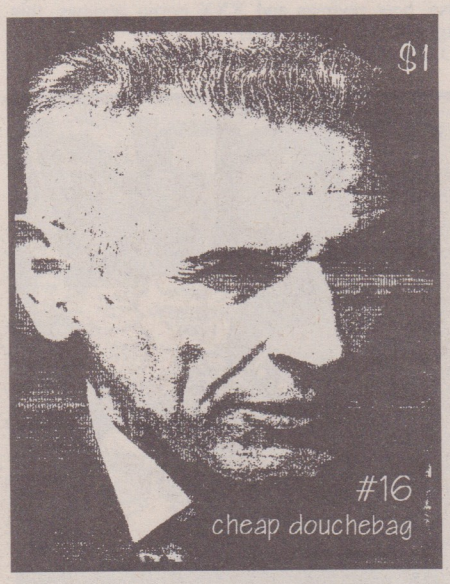
CHEAP DOUCHEBAG #2 / $1.00
81/2 x 7 - copied - 24 pgs
Who knows what (if anything) douchebags have to do with this zine? Editor Jason seems to be a cynical lad but at the same time lets people have free range with their ideas and is big on information rather than dogma. Topics include animal rights and the human extinction movement. (NR)
PO Box 7044 / Hollywood, FL 33081

CHEESE YOUTH FEDERATION #2 - $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Hmmm. This used to be entirely about things cheesy (disco, etc.), but it looks like they've given in on that. Or loosened up, depending on how you look at it. Heavy metal, straight edge, Betty Goes Grunge, nudity and Cheese Nation (ha! ha! get it?) A veritable smorgasbord, orgasbord, orgasbord. No staples. (TJ)
219 Dundas St. E / Belleville, ON K8N 1E2 / Canada

CHEEZE #7 / $1.00 ppd.
5 1/2 x 8 - copied - 28 pgs.
Real Grab Bag of weird shit - horoscopes, poetry, Beauty tips, cool addresses of places to write for free shit, it's quirky and diverse, but I'm not sure how much of this I'll remember in a week. (TM)
PO Box 55211 / Portland, OR 97238

DETROIT MURDER CITY COMIX #2 / $2.50 ppd
6 3/4 x 10 1/2 - offset comic - 28 pgs
DMCC fuckin' smokes I tell ya. Brewed with the kind of "hey look I didn't make this stuff up" cynicism that a Detroit education can no doubt supply you with, Rich Metcalf and Kent Myers celebrate riot, homicide, plant closure, poor sportsmanship and Ted Nugent with an industrial abandon, exploring middle class racism and similar themes along the way. Can be obtained through... (JD)
1684 Fulton / San Francisco, CA 94117

DISILLUSION #2 / $1 & a stamp
5 1/2 x 8 1/2 - copied - 28 pgs
Interviews with Into Another, Scab and Lincoln. This has a hint of cynicism even though you can tell he's trying not to give in. This guy is having a hard time with that familiar struggle of having faith in the ideals that got him into punk (et al) in the first place. Hang in there! (CC)
Joshua Peach / 57 W. California / Columbus, OH 43202



DON'T ASK ME #6 / $1.00 ppd
5 1/2 x 4 1/2 - copied - 34 pgs
Another local based skate zine, this one is from Indianapolis. Photos of ramp and street alongside thoughts, opinions and a write up of spots to check out when you are in the area. Not a bad zine, and I hope to see more in the future. (MA)
Andy Hutchison / 8647 Cox Rd / Indianapolis, IN 46221

DORK #1 / $3.50 ppd
6 3/4 x 10 1/4 - offset - 24 pgs
This is a comic book. I'm not into comics. But, this is pretty enjoyable. The Murder Family story was blah, but I liked Milk and Cheese (dairy products gone bad), and the reenactments of classics by the Fisher Price people. The author is obviously a punk, and a good artist as well. Also, he bags pretty heavy on comic dorks, which you can't do too much of as far as I'm concerned... (GF)
543 Van Duzer St / Staten Island, NY 10304

DUMPSTER DIVE #7 / #2.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
This latest issue contains interviews with Moral Crux, Super Suckers, Reverend Horton Heat, Knox from the Vibrators, S.O.I.A, Napalm death, and an incredibly stupid one done with the kings of 'duh' the Mentors. Also included is a brief Puerto Rican scene report, and loads of reviews. (LD)
Dumpster Dive / PO Box 426 / Norwalk, CT. 06856

DUMPSTERLAND #5 / $1.00 ppd
7 x 81/2 - copied - 44 pgs
A tight zine from the burbs of Chicago. It has plenty of humor, even in moments of skinhead confrontation. This particular issue is devoted to the theme of killing birds, maybe the next issue will be about how to destroy cafes. It has an interview with the Blue Meanies, plenty of reviews, ads and contact addresses. Send a question to Mrs. Carealot about your personal problem. (HH)
PO Box 267873 / Chicago, IL 60626-787

ELEMENT #8 / $2.00 ppd
This is okay, but not the greatest. A few opinions on straight-edge, vegetarianism, the system, etc., clippings from various sources, photos and an interview with Engine (the band) and Current. Nothing really stands out, and I kind of cringe at the use of the word "sinner." It's just kind of hard to take seriously. The Winnie the Pooh stamp is great. Seriously. (MA)
Eric Ziembowicz / 23144 Cleveland / Dearborn, MI 48124

EUPHORIA #3 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Cool little zine with all the basic stuff. Lots of reviews by bands you may never read about in this publication (due to Maximum Pop-o-phobia). Cool interview with the main Unrest too. (LH)
Jordana Robinson / 420 Atherton Hall / University Park, PA 16802

FERN #4 / $.50 plus one stamp
5 1/2 x 8 1/2 - copied - 18 pgs
This zine consists entirely of short pieces written by one person on the issues of being female in the punk scene and society in general. Reminds me of the omnipotent Too Far. Most of the stuff in here has been said before, but that certainly doesn't mean it isn't relevant. It is written with a lot of heart, and while I often felt like arguing with the author, I never got mad at her. I look forward to the next issue. (GF)
402 Hewett Hall / Normal, IL 61761

FILTH #10 / $1.00 ppd
17 x 11 - newsprint - 20 pgs
Each issue of this paper becomes better. This one concentrates on true crime and some of its bizarre aspects. As usual, entertaining comics and loads of tid-bit information only slackers would find interesting. Oh yeah, more ads and this paper will probably go national. Watch out USA Today! (HH)
1357 A South Van Ness / San Francisco, CA 94110

FINK # 2 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Well, this issue has fewer articles, but more to them. There's lots of info on the Selective Services, the draft & your rights. Also stuff about underground newspapers, & for a lighter side, Chords and music. Oh, and lots of zine reviews. Should've had more I guess. (JX)
104 B Gillett / 800 Virginia St. / Columbia, MO 65201

FLEX #12 / $3.00 ppd
8 1/2 x 11 - offset - 60 pgs - German
Interviews with Stand To Fall, Fetish 69 and Tomboyz. Plenty of ads, addresses, record and zine reviews and gig dates. And, as always, a great lay-out with loads of cool photos and graphics.The best of punk from Austria.(HH)
Tiberiju / Schelleingasse 39/24 / A-1040 Wien / Austria

FLOWER POWER #2 / $3 ppd
8 1/2 x 11 - copied - 31 pgs
Anarchist punk thing from Vancouver, marred only by shitty xerox machine. Almost half of the zine is devoted to letters. Cool to see the response to issue #1, but it sometimes digresses into petty squabbles. Excellent stuff on squatting in Vancouver and environmental activism. Zine reviews. Also, sticker designs - some good, some pathetic - ripe for copying. (DS)
PO Box 78068 / RPO Grandview / 2606 Commercial Drive / Vancouver BC / V5N 5WI / Canada

FANZINE REVIEWS

FUCKTOOTH #10 / $1.00 plus one stamp
8 x 5 1/2 - copied - 32 pgs
This is a great mixture of political articles, personal anecdotes, information, an interview with a DIY promoter in LA, rants, art and zine reviews from a bunch of really cool smart people in Cleveland, of all places. One of the best I've seen in a while.(EW)
PO Box 43604 / Cleveland, OH 44143

FUNCTION #8 / 2 stamps? or trade
5 1/2 x 8 1/2 - copied - 44 pgs
Great zine that contains various cool rants on being a woman in this sexist society, good zine review section, scamming tips and other intense and honest thoughts/feelings. Sorta brief, yet very personal and definitely hard-hitting at times. I hope the editor keeps this happening. (Note: new location.) (KC)
15 W. Galer #3 / Seattle, WA 98119

GENETIC DISORDER #10 / $2.50 ppd
81/2 x 11 - offset - 52 pgs
This enthusiastic San Diego zine somehow manages to pull off talking a lot about S.D. without alienating readers in other cities. Along with articles about the scene and famous landmarks, there's lots of reviews and entertaining tidbits. Keep up the good work. (NR)
PO Box 151362 / San Diego, CA 92175

GIRLFRIEND #5 / Stamps
5 1/2 x 8 1/2 - copied - 24 pgs
A friend brought this home from a trip last summer - so I'm not sure when it came out - but make sure and get it! Its so real, honest, queer and personal!! Its mad, its sad, its totally great! (CC)
Christina / Hampshire College Box 960 / Amherst, MA 01002

GIRLHERO #1 / $3.00
comicbook - offset - 24 pgs
I've never reviewed a comicbook before, but I used to be an avid consumer of them about 10 years ago (age 10?). Two stories; the main one centers around a fantasy work world that closely resembles complete and utter hell. The characters are likable in their tough rejection of being treated like most of us are every day. The plot thickens when a team of girl coworkers assemble and plan a massive takeover. Beautifully illustrated, reminds me of "Dirty Plotte" out of New York. This is a gem. (SB)
High Dive Publications / Box 23, 2300 Market St / San Francisco, CA 94114

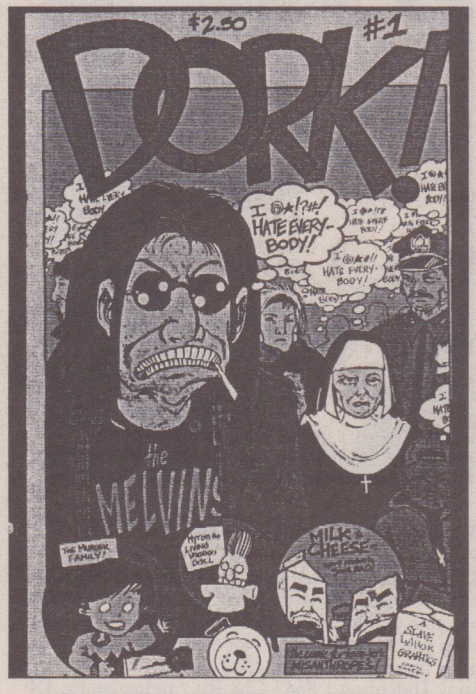
GOURMANDIZER Summer '93 / $2
7 x 8 1/2 - copied - 44 pgs
Well it starts off promoting alligator eating. Yuck! Lots of incoherent ramblings about food and noise bands. If you eat carcass and like to listen to bands that make your ears bleed than this is for you! Faxview with Steve Albini, ints with Railroad Jerk, Clint Conley, Mark Erdoy of Kudgel, and Small Factory. (HK)
PO Box 582714 / Minneapolis, MN 55458-2714

GOUT FACE #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
This is supposed to be a humor zine. It's not very funny. Local goofs go off on Memphis. Purposely bad poetry, funny 101 ways to use feces, joke int with Shitspasm, bad comics, Memphis myths/facts etc... The match the facts to Karl Marx or Earl the inbred was cute. Like they said it's a couple a guys with free access to a copier. (HK)
PO Box 523103 / Memphis, TN 38152

GUILT #2 / Free or Stamps
4 1/2 x 5 1/2 - copied - 24 pgs
Reflections on "the scene" and those oh so familiar post-Fugazi show blues. Interesting facts on vegetarian diet/lifestyle and Interviews with Mean Season, Endpoint and Blatherskite (I really hope those guys were kidding - well actually, any way you look at it - it wasn't funny) See for yourself. (CC)
Bob / PO Box 30374 / Indianapolis, IN 46230-0374

GURLZ WITH GUNZ #2 and 3 / 2 stamps or trade
81/2 x 11 - copied - 14 and 18 pgs
Two gurlz with jobs at Baskin-Robbins do a lot of stuff together and eat at Taco Bell often. While not particularly angry (they aren't Riot Grrls with guns, after all), they have a lot to say and express themselves clearly. Go gurlz, go! (NR)
Moo / PO Box 1546 / Havertown, PA 19083

HALF TRUTH #15 / $2.00 ppd
8 1/2 x 11 - newsprint - 32 pgs
Somewhere between humorous and banal, I really couldn't find anything worth reading in this zine. I couldn't even find a record review I wanted to read. But, this could just be my taste. If you're into Pennywise, beer reviews and XXX porno reviews, this might be your thing. (LH)
PO Box 931013 / Los Angeles, CA 90093-1013



HAPPY DAYS #2 / $2.00 ppd
8 1/2 x 11 - copied - 36 pgs
Definitely a quick read, but good nonetheless. Inside you'll find thoughts on prejudice, a comic on Hardline, interviews with Earth Crisis, Endpoint, 4 Walls Falling, Lincoln, (hopefully the interview questions will become more challenging in future issues) and tons of clear photos of Strife, Wide Awake, Youth Of Today, etc., including a couple of full page shots. This is a good zine showing potential, but I'd like to see more commentary from the people who put it together, and more challenging interview questions. Other than that... (MA)
Matt Taylor / 203 Monroe Ct / Holland, PA 18966

HEFT #10 / $3.00 ppd
8 x 12 - offset - 44 pgs - German
A humorous zine that combines music with a totally cool lay-out. Band interviews with Mutter and Die Hexen Baby Sex, and Bloodstar. Plenty of reviews, ads and addresses.(HH)
Franco Kroschewski / Methfessel Str 10 / 20257 Hamburg / Germany

HEY NINETEEN #1 / $1.00 ppd
8 1/2 x 7 - copied - 28 pgs
This zine (named after a Santana song, if you didn't know) has oodles of poppy-punk show and record reviews and a really long interview with Jocko, the drummer of Sha Na Na (yes, remember them? they're still around...). (ML)
Tony Perkins / 134 Louis St / New Brunswick, NJ 08901

HISSYFITT! #1 / $.25 and 2 stamps
5 1/2 x 8 1/2 - copied - 38 pgs
Riot Grrrl alert! This zine is for and by grrrls but it is still a good zine. A great first issue. I disagree with a lot of grrrl philosophies but I (a man) could still relate to a lot of it. Nifty insert on PMS included. (HK)
Heather / 1556 Ala Terrace / San Jose, CA 95125

I'M SO FUCKING BEAUTIFUL / $.35 and stamps
4 1/2 x 5 1/2 - copied - 15 pgs
By far the coolest thing I've read in a long time. This woman/girl devotes a whole zine to all the nuances of being a fat punk girl. She's pissed and she's proud - she struggles and punishes herself even though she knows better. This is a must read for every girl/ woman/ person - it made me burn with shame and rage while simultaneously empowering me to love myself - Yea!! (CC)
Nomy Lamm / 1505 NW Groves Avenue / Olympia, WA 98502

IS IT SAFE TO FISH HERE ANYMORE? #3 - 2 stamps
5 1/2 x 8 1/2 - copied - 48 pgs.
Great zine! Three "editors" with three main beats: hitching/skating in Europe; slumming/skating in San Francisco; and the Pacific Northwest as complacent military-industrial lackey cesspool. Entertainingly written, and the photos were reproduced well. (TJ)
Mica Grohn / 936 Highland #4 / Bremerton, WA 98310

JOY AND SPIDERS #Swim Suit / $1.50
5 1/2 x 8 1/2 - copied - 20 pgs
Two things I hate: Pets and comics. This has both. Or at least a "pet" spider. Anyway with that in mind, what you get here is quick pencil/stick drawings with mildly amusing adventures. Should appeal to you if you're a comicholic and are down to reading scratchings made from the shit on the toilet paper you wiped your ass with. But then, that's just my opinion. (JX)
3152 S Lincoln / Englewood, CO 80110

KABLOOIE! #3 / 3 stamps or trade
7 x 8 1/2 - copied - 40 pgs
Very fun read. This issue centers mainly around stories of cross country travels (yes yes, Cometbus style). Also has some other thoughts on various subjects, some stolen tidbits of interest, and some book reviews (Hemingway? Tom Robbins is a sexist pig!). This zine has a lot of personality. Typical "human interest" type stuff, but the writers are smart. I read this from cover to cover and then wished for more. (GF)
3965 Baltimore Ave #3 / Philadelphia, PA 19104

KICK BACK #4 / $3.00 ppd.
5 1/2 x 8 - offset - 44 pgs.
Total relief to find this - most zines I see from Australia are along the lines of Lemon, most of them are certainly not punk - more like Spin wannabes. But my relief is because this is wicked punk - a 'local' focus (to Australia at least), great interviews with bands like Chokehold, Toe-to-Toe, Legend Killers and more, a sticker, zine / record reviews, ya'know, the punk fare. There's certainly more 'down under' than Mudhoney and Spin imitations. (TM)
PO Box 317 / Chelsea / 3196 Victoria / Australia

LANDSLIDE #4 / $2.00 ppd
8 1/2 x 11 - copied - 34 pgs
Basically a music zine, although it also has several editorials and an interesting account of a trip to Mexico. Interviews with Policy Of Three and Demise

(WI). Also, reviews and lots of photos of live bands. Well done, and certainly pretty right on on all the various issues raised, just a little too simplistic and Emo for me... (GF)
1500 Hazel Ave / Chesapeake, VA 23325

LAST WORD #6 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
It's very SoCal. It's very punk. It's very SoCal punk. Needless to say, it ain't for everybody (not my cup of tea, for example). But if you're into it, good coverage of The Offspring, The Conditionz and Lag Wagon. Would you believe a Doug Moody interview? (LH)
4995 Alta Dr. / San Berdo, CA 92407

LOVE AND RAGE Vol. 4 #3 / $1.00 ppd
11 x 17 - newsprint - 20 pgs
Another issue of this anarchist paper. Devotes four pages to news and articles in Spanish, such as one on confronting sexism in the language. In English, contains cool discussion on strategy towards revolution, info on the Western Shoshone Nation, an interview with Goat, plus various other news and articles. I like their focus on networking. A good read. (KC)
PO Box 3 / Prince St. Station / New York, NY 10012

LUMPY HEAD #25(?) - $1.50 ppd.
8 1/2 x 11, sort of - copied - 10 pgs.
I say "sort of" because the zine is actually shaped like a car. Inexplicably requires over-18 age statement. This zine opens with an editorial against drugs, then jokes about how cool they are. Sister Double Happiness interview, zine reviews, pretty good comics. Price reflects the hand-colored cover... hope the artist got at least minimum wage! (TJ)
Ann Asagi Koi / 4865 Virginia St. / Alexandria, VA 22312

MAMORRO #15 / $3.00 ppd
8 1/2 x 6 - offset - 92 pgs - Spanish
This action packed zine is completely filled with band information, introducing plenty of new bands, seeming to specialize in female groups. Also contains lots of cool photos, and in depth record reviews. Excellent! (HH)
Txema Agiriano / c/v de Begoja, 6 / 48006 Bilbao / Spain

MURDER CAN BE FUN #15 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Of course it can be. This ish. exposes the death cults that have grown up around everyone's favorite church of preserves and Wonderbread, the Latter Day Saints, focusing on the downplayed Mormon practice of blood atonement, done to avenge in the eyes of the Lord such crimes as miscegenation (race mixing), apostasy (boycotting the Sabbath intentionally) and lesser crimes (like murder), as well as fringe Mormon cult killers like Ervil LeBaron (who specialized in slaughtering fallen Mormons in the 70's, including his own family members). Also a retrospective of famous child kidnappings and rundown on recent postal mass murder. (JD)
John Marr / PO Box 640111 / San Francisco, CA 94109

MY LETTER TO THE WORLD #5 / $.58 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs
Seeing the cover and reading the intro (which waxed on *Scooby Doo* trivia) made me think "oh man this is gonna be dumb" but there's good stuff in here: a cool comic borrowed from *Optic Nerve;* a description of a bad DMT trip, which I can relate to for personal reasons; and an interview with John Jughead and Dan Panic of Screeching Weasel done when the band last played Gilman, presented as a play (you should have called it *Waiting for Weasel* instead of *To Kill Screeching Weasel*). Also a bit on having fun with audio traffic signals, dorm shower peeping toms and stuff on the editors' dysfunctional family. (JD)
Lily / 2528 Benvenue / Berkeley, CA 94704

MY LETTER TO THE WORLD #6 / free + 2 stamps.
5 1/2 x 8 1/2 - copied - 48 pgs
This zine is packed!! Took me hours to dig through it — which is great. Lots of variety with things about BART scams, "tunnel searching" wisdom teeth, Vinyl Communications, a great letter from Lily about regular life in China, a Gr'ups interview, letters, and lots of articles and amusing triads and such. Great stuff here just for the taking.... So take it. (JX)
2528 Benvenue / Berkeley, CA 94704

NEUROTIC GIRL #1 / $.75 + 2 stamps
81/2 x 51/2 - copied - 44 pgs
As of late, Guerneville has been writhing with talent, and covering the comics scene is Lani. Her drawings at times evoke Roberta Gregory but are uniquely Lani's. Rather than neurotic, the commentary is introspective and melancholy. A noble first effort. (NR)
PO Box 1591 / Guerneville, CA 95446

NO SHOW FAT ZINE #1 / $2.00 ppd
8 1/2 x 11 - offset - 24 pgs
This is a really good first issue. Nice printing job, good layouts and a cool sense of humor not found in the large majority of zines. In these pages you'll find an interview with Alisa Mullins, who is a correspondent for PETA, and conversations with the Champions and Encounter. I say conversations because they aren't structured like your typical interview. Looking forward to seeing more. (MA)
Ben Werth / RD #5 Box 169 / Oswego, NY 13126

NOISES FROM THE GARAGE #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 81 pgs
Rock and roll, man! Lengthy zine mostly about rock and noise bands. Not very underground at all. Major labels abound. The zine is standard fare reading with o. k. interviews and reviews. Ints with Cocknoose, Helios Creed, Flop, Sloppy Seconds, and Sleepyhead. (HK)
Brian Marshall / PO Box 712 / Lawrence, KS 66044-0712

OLIVE LOAF #1 / 2 stamps
5 1/2 x 8 1/2 - copied- 21 pgs
A well done but small zine that is easy to digest, unlike the food that the puking centerfold boy with the x on his hand ate. Honest and clever but too compact. Int with Mind Over Matter, music and show reviews, scene reports, news, hate page and more. (HK)
PO Box 41835 / Nashville, TN 37204

OPEN EYE # 2 / $4 ppd
8 1/2 x 11 - offset - 50 pgs
A Covert Action Quarterly - Z Magazine type of thing, great muckraking with a UK flair. Interesting articles by Chomsky and Philip Agee, lots of book reviews, really a cool addition to what is already available. Too bad all this sort of info has to be so pricey! (CC)
PO Box 3069 / London SW9 8LU / England

PAKISTANI # ? / $2.00 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
This piece of xerox spew is several pubic hairs above average, scraping towards the naval of zineage. A "How punk are you" quiz actually pulls off some workable humor that carries over into the record reviews. The best stuff was the information on computers. (JD)
1215 SW 4th Ave. DN / Gainesville, FL 32601

PALESTINE #4 / $2.95
6 3/4 x 10 1/4 - typeset comic - 36 pgs
The best political zine I've seen in ages isn't a zine at all it's a comic book written and illustrated by Joe Sacco and put out by Fantagraphics. For every image of Arab peoples the media has given the public of being gun toting, mindless, religious zealots, this work is a brave and humane alternative view. Concerning Joe's travels in the West Bank and the Gaza Strip *Palestine,* relates the complexities of Middle Eastern existence and the sort of oppression the Israeli government and military visits on the Palestinian people based on the stories of Joe's Palestinian hosts and his own observations. This issue is about torture and police harassment of men and women suspected of being PLO members. (JD)
Fantagraphics Books / 7563 Lake City Way / Seattle, WA 98115

PAS DE CHANCE #1 / $1.00 ppd
4 x 5 1/2 - copied - 36 pgs
I guess it was only a matter of time until someone came up with this idea. This is a teeny weeny little booklet comprised entirely of lost pet fliers. Not much else, aside from a dog biscuit glued to the cover and a few cute dog pics. I suppose it's up to the reader to decide the creator's purpose, ill-intentioned or not. Personally, I identify with the evil side of this, but hey, that's just me. I guess my plans for a lost cat flier 1994 calendar are shot to shit now. (MW)
POB 6704 / Station "A" / Toronto, On / M5W 1X5 / Canada

PEPPY'S ENEMA #8 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Brief and merciful interviews with the New Bomb Turks (one of the better I've read lately) and I'd Rather Be Dead, the drummer from Radon and a ska band, Regatta Sixty Nine. The being drunk and almost getting beat up by your friend's redneck dad and uncle story was hilarious. (JD)
1090 Georgia Ave / Keyser, WV 26726

PESSIMISER #3 / $2.00 ppd
7 x 8 1/2 - offset - 40 pgs
This zine is more smartass and obnoxious than most retro-punk bands could ever hope to be. Interviews are with Scapegrace, 16, Social Justice, Dead World, No Comment and Super Charger, opinions, reviews and more. Any zine that likes KISS (the original line

up!) is definitely cool with me. Guaranteed to piss everyone off. (MA)
PO Box 4452 / Inglewood, CA 90309

PHLOX #2 / $1.50 ppd
5 x 8 - printed - 35 pgs
This used to be called I Against Me. This is a very cool read ! Great easy to follow guide to silk screening that is bound to help. Rad MRR music review rebuttals and cool pen pal exchange. Zine and record reviews, band and skate photos, crossword etc... Buy this. (HK)
106 W. Church St / Lock Haven, PA 17745

REPLICA REPUBLIC #2 / $1.75 ppd
8 1/2 x 11 - copied - 28 pgs
This zine includes interviews with Tar & God and Texas, music & book reviews, and good articles attacking the twin evils of commercialization and tobacco. Looks like it would have been cool graphically too, but sadly the xeroxing didn't really come out too well. (EW)
Lee Diamond / 34 W Washington #1 / Athens OH 45701

RESTRAINT #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This zine comes out of a lot of really sincere anguish and struggle. Very interesting piece on the nature of shoplifting from large corporations/work, which made me think about the motivations that go into that - plus words on the reality of a "vegan revolution" - very thoughtful. Interview with Undertow, too! (CC)
Steve Wade / 4683-F E. Broad St. / Whitehall, OH 43213

REVENGE # 4 / $2.00 ppd.
5 1/2 x 8 - copied - 40 pgs.
Fuck Skinheads - Archie Bunker punks that most of them are. So this is anti-racist, wins little credit with me. Editor is strongly in favor of Class War, which also wins credit - I don't know, on a checklist this may seem all right, but I just don't trust anything that relies so heavily on generalizations - some of my 'working class' brethren on the construction site today were saying some pretty fucked things, and no one else seemed to mind. (TM)
PO Box 253 / Oakengates Telford / Shropshire TF2 6UH / England

ROCKFIGHT #4 / $.75 ppd
8 1/2 x 11 - copied - 22 pgs
Now here's a (largely) handwritten zine by some nice young punx with fine penmanship, making it easy and fun to read. Long, amusing interviews with Red Fisher and Bilt-Rite, plus reviews, short essays and anecdotes, and a page devoted to their total hatred for tobacco, which makes this zine worthwhile all by itself. Xerox and paste in your local smoke-zone. (EW)
1015 Nokomis St / Clearwater. FL 34615

ROCTOBER #6 / $1.58 ppd
8 1/2 x 11 - copied - 20 pgs
As often happens the punk zines which are the most interesting are often the ones that have the least to do with punk. *Roctober* gets better as it goes along. By far the height of this issue was the interview with Cordell Jackson, she's the hot rockabilly guitar woman from the Budweiser commercial with Brian Setzer, and yes she really does play and plays loud. This elder musician of rock&roll founded her own record company to put out her own music back in the fifties called Moon Records in Memphis and has just finished a book on women producers from her era. Also worthy was one of the editors interviews with his dad on country&western hero George Strait. Other mentionables include Al Green review and Small Factory interview. (JD)
1423 E. 53rd St. #2 / Chicago, IL 60615

RUCKUS #5 / 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 24 pgs
This was one of the better zines I saw this month, mainly because it is *unique*. It's punk without having to revolve around punk stuff. It's mostly about Liz's experiences going to school in Africa, and what it's like to be back in the US afterwards... and a revealing expose of what hypocritical (and typical) Americans Public Enemy were when they played there. Everything in this is really sincere and you should really, really get it. (ML)
Liz / 8914 Nottingham Pl / La Jolla, CA 92037

S.F.: THE OPEN WARD #14 / $1.00 ppd
8 1/2 x 11 - copied - 4 pgs
I feel privileged to have been selected to review this newest offshoot of the Moocher's Periodical. It's a history/review of the book "Groove, Bang, And Jive Around" by Steve Cannon. He appears to have been a kind of Afro-American William Burroughs, who writes erotic literature. Also there are some questions answered about pornography. Good reading and bizarre to boot! (HH)
Moocher's Periodical / PO Box 410086 / SF,CA 94141

SHIP OF FOOLS #3 / $2 ppd
11 x 14 - printed - 40 pgs
A pro-hemp, anarchist tabloid-sized newspaper, but its hard to pin this down. Lots of stuff on a woman jailed for marijuana possession, and (painfully) lots on hemp in general. Otherwise, an anarchist stew (I've used that word for 2 consecutive months now) Lots of random little clippings that don't seem organized or cohesive - some stories are over a year old. Tons of zine reviews. I would have appreciated this zine more if it had been smaller and more focused. PS Why can't we leave hemp to the deadheads? (DS)
PO Box 2062 / Westminster, MD 21158

SHREENZINE #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Here's a zine for those of you who really like to read, I mean *really* like to read. This isn't your typical magazine, as it doesn't discuss music, cafes, scams etc., but instead this is more or less a cathartic read written in a stream of consciousness at points, looking for self worth and acknowledgment from those around the editor. Philosophies, personal feelings and politics, put forth with no shields. (MA)
1275 McAllister St / San Francisco, CA 94115

SIMBA #5 / $2.00 ppd
6 x 8 - copied - 40 pgs
This zine could very well change the face of straightedge, and is more honest and human than most zines (of any genre) out there. These pages contain a strong feminist stance that go beyond rhetoric and does not create any borders, but rather attempts to break the barriers down and unify. No interviews or reviews but rather personal thoughts, opinions and interesting articles on anorexia, sexism and more. Definitely one of the best. Read, question and think. (MA)
Vique / 20 Brangwyn Way / Brighton / Sussex / BN1 8XA / England

SKOINK #9 / $2.00 ppd - English
8 1/2 x 11 - copied - 28 pgs
Lots of oi and ska in this here zine. Interviews with Johnny Peebucks and the Swingin' Utters, The Magnificent, Incognito Records, ska news, reviews and more. Unfortunately, this goes way downhill when it interviews Headwound - one of the lamer bands around - and doesn't even confront them on their disgustingly sexist, and what they claim are not racist , lyrics. This zine is going in the trash in about two minutes. But I guess if you're into that scene....(ML)
Johan Van Mieghem / Postbus 41 / 9550 Herzele / Belgium

SLAM #5 / $2 ppd
8 1/2 x 11 - newsprint - 32 pgs
This is one of those zines that is well put together and sincere and interesting and would be totally excellent if there weren't 500,000,000,000,000,000,000,000 other zines just like it. There's really nothing that sets it apart. Well written articles - mostly political - on Mumia Abu Jamal, Gays in the military, Cuba, and a really interesting thing on the commercialization of dissent. This isn't a bad review, I'm just frustrated. (DS)
PO Box 4809 / Alexandria VA 22303

SLIPPERY WHEN WET #4 / $5.95 ppd.
8 1/2 x 11 - printed - color glossy cover - 48 pgs.
Not a zine, as it suggests within, but a highly entertaining, intelligent, and socially aware sex magazine. Major pluses: non-gender exclusive, non-size obsessed, great sense of humor, pro-kink, and a decidedly non-elitist and down-to-earth attitude. Minuses: too expensive = not punk. This has such a great independent, positive feel to it that I'm disappointed to see it become such a pricey endeavor. I mean, I have nothing against making some money, but who the hell can afford to shell out $6 for a magazine? And why is it that anything that relates to sex in our culture is so damn expensive? Is it because of the fact that anything considered "taboo" is something we're less apt to competitively shop for? Cut the price in half and this'll kick *Taste of Latex*'s butt by miles. (MW)
More! Productions / PO Box 3101 / Berkeley, CA 94703

SMASH APATHY #12 / $1.00 ppd. Trades okay.
8 1/2 x 11 - copied - 16 pgs.
I guess that this zine has been around since 1981 and included is a brief history of the zine and various other projects from this guy. Also included is poetry (geez, but I hate that stuff), reviews, fiction, a comic, spiels, and some other odds and ends. (LD)
PO Box 43653 / Philadelphia, PA 19103

SOULLESS STRUCTURES #6 / $1.00 ppd or trade
5 1/2 x 8 1/2 - copied - 30 pgs
Mainly consists of editorials on various personal issues (masturbation, bisexuality, growing up) and some ideas about punk, the best being whether or not there is any real value in dumping time and energy into punk projects. Also has a long interview with Los Crudos. Interesting topics, and while I may not agree totally with his perspective, there is a lot of thought and feeling here. (GF)
PO Box 50574 / Columbia, SC. 29250

STY zine / I lost the review copy! Um, send in another and I promise I won't make the same mistake again. (MW)

TASTE LIKE CHICKEN #2 / $1 ppd
5 1/2 x 8 - copied - 44 pgs
Pretty cool zine with a good sense of humor. Lots of ultra-short reviews that are fun to read, if not real informative, plus some blurry photos, show reviews, a scam that might actually be worthwhile, serial killer trivia, and more...
10027 Beck Dr / Santee, CA 92071

TEASE #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Tease has quite a bit of variety here — which makes it hard to label, and that's good. On the inside, you'll find a good article on female circumcision, a day in the life of Bratmobile, music reviews, a Fugazi/Ian interview, the end a "prison day" and lots of other tidbits. (JX)
PO Box 8185 / Sumner WA 98390

THE BAST JOURNAL 9 / 93 /$5 ppd
5 1/2 x 8 1/2 - copied-75 pgs
A thick zine with lots of weird ramblings. Five dollars??? Bondage, computer shit, reviews, reprinted articles from A.P. etc...Interesting sex classifieds and good long read on many topics of interest from herbs to hemp clothing, but *five dollars*??? (HK)
PO Box 1361 / Tustin, CA 92681

THE INCROWD #5 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Straight forward punk rock zine. Interviews with Bugout Society, Pink Lincolns, Dan Panic of Screeching Weasel, Alcohol Funnycar and the Pink Lincolns. There's also a rundown on some zines from the South Eastern US, perennial complaints about THE SCENE and an account of a road trip to Six Flags in Georgia. Interesting article on the competitive edge of Doc Marten boots taken from *The Wall Street Journal*.(JD)
PO Box 15951 / Clearwater, FL 34629-5951

THE IDEA #12 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Wow! What a cool little zine! With nary a care in the wind, the attitude within is fun, intelligent, and independent as well. Whimsy abounds within, and anyone with a sense of humor should get a chance to read this. Humorous interviews with Guns 'n' Wankers (a real band!), and Shrug. Also, an interview with Blaggers ITA (EMI recording artists) that spares no punches in calling them on their politics. Worth it for that piece alone - *no one* does interviews like that these days! Also, pieces on Rugger Bugger Discs and body piercing that prove to be quite pleasing. You know, you really ought to check this out. (MW)
Michael / 8 St. Pauls Road / Thornaby / Cleveland / TS17 6LH / UK

THOUGHT CRUSADE #2 / $1.00 ppd
8 1/2 x 11 - copied - 26 pgs
This zine is good, *really* good. The bulk of the content consists of the editors' opinions on sexism, skinheads, straight-edge, an extremely well-written piece on why it is necessary to be straight-edge to be cruelty-free (it's not self righteous or judgmental, it just presents the facts and tells it the way it is) and a piece on squatting, a topic not discussed in most straight-edge zines. Interviews are with Chicks Up Front Posse, Odds Against and Smorgasbord Records, along with reviews and photos. There's a lot of heart in this effort. Carry on. (MA)
Steve / 444 Gail Dr / Nazareth, PA 18064

THWACK! #4/ $1.50 ppd
8 1/2 x 11- copied- 25 pgs
I have seen this zine get better yet worse over four issues. The record and zine reviews are incredibly well written and descriptive. The interview with Rain Like The Sound Of Trains was very inspiring but the other interviews fell short. This zine seems to be mostly about older rock bands that can play their instruments but are boring, i.e. Firehose. Poster Children interview, photo pages, and a Dischord ad. You decide! (HK)
PO Box 4911 / Richmond, VA 23220

TIME #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
This zine is *tight*! It's obvious that a lot of thought and effort is poured into this zine with words on seizing the day, race and class, nursing homes, various viewpoints on why hardcore is predominately male and interviews with Current, Consequence Records and Warzone, along with reviews and photos. The center fold out is a cool idea too. (MA)
Ben Scholle / 34 Hannum Dr Apt 1D / Ardmore, PA 19003

TOO MUCH COFFEE MAN #1 / $3.00 ppd
6 1/2 x 10 - offset - 36 pgs
Alright! A new issue of TMCM, straight from the days of being a mini-comic to a new full-sized format. In this installment, our hero takes on Trade Mark Copyright Man in a battle for the logo and who can legally wear the mug on their head, and the other half of this is made up of a strip which seems to be autobiographical. (I could be wrong.) It's really well written and very realistic, much like Love and Rockets,
dealing with life and relationships with an unexpected twist. This is definitely a comic to watch for. (MA)
Shannon Wheeler / PO Box 5372 / Austin, TX 78763

TRENDY POSER DIGEST #2 / 2 stamps
8 1/2 x 5 1/2 - copied - 20 pgs
Garfield-like drawings of teddy bears, raccoons, and cats. Alice Walker poetry, hearts. A written request not to be too "mean." Sorry. (DS)
315 Burr Oak / K-Zoo, MI 49001

TRUST # 41 / $3.00 ppd.
8 1/2 x 11 - offset - 68 pgs.
One of the longest living quality zines I see on a regular basis, it's always been frustrating to me that I can't read it (it's in German). As usual, this looks great, and has tons of stuff - interviews with Leatherface, Kurort, articles on Porn comics, record reviews - Almost worth getting just to look at - Only 8 letters left eh Dolf? (TM)
Salzmannstr. 53 / 86163 Augsburg / Germany

UMLAUT #8 / 100 scents
8.5 x 11.5 - offset - 22 pgs
This continues to be in the "Joy To Review" pile. If you're not in on this on yet, I'm afraid you'll have to immediately remove yourself from the "Cool Kids" line without passing go and collecting your two hundred bucks. Cute and mean spirited at the same time (but mostly mean), you'll laugh sadistically from the cover to the Umlaut Reader's Poll. Humor and sarcasm are a fine art which I aspire to perfect on of these days, it's somethng you either have or you don't. Umlaut delivers in 30 minutes or your next pizza is free. (SB)
Brian Lew / 3084 22nd St / San Francisco, CA 94110

VERA KRANT #16 / $3.00 ppd
6 x 8 1/2 - offset - 32 pgs - Dutch
The usual high quality one expects from this zine. Band info on Trumans Water, Moon Lizards and Ford 500. Plenty of record, zine and movie reviews. Comments on Joe Montana, the KC Chiefs' new quarterback, plus gig dates. (HH)
Oosterstraat 44 / 9711 NV Groningen / Holland

WAVE MOTION GUN #3 / $1.50 or a pack 'o' cigs
5 1/2 x 8 1/2 - copied - 44 pgs.
When I say "punk" I mean : sarcastic yet truthful, cynical yet hedonistic, and vindictive but also quite likable. Yes, a mass of contradictions, but life is like that. And so is this zine, filled with lots of good-humored rants, opinions, questionnaires, and great comics. Mainly centered around the Richmond, VA scene, this is of particular interest to locals and their admirers. Writing focuses on revenge against rapists, summer exploits, local music, and consuming mass quantities. Great zine worthy of your attention. (MW)
Randy Blythe / 118 S. Pine St. / Richmond, VA 23220

WINKIE MOUTH MEGAZINE #1 - 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
This is a punk zine from the Las Vegas area. Article about shows at the local Elks Lodge, meat recipes, band interview, anti-hygiene article, local tape reviews. (TJ)
Clayton / PO Box 90376 / Henderson, NV 89009

WOODBOX #4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
This is the best, and unfortunately last, issue of Woodbox. A cathartic experience for both the editor and reader. Each page is filed with hatred, anger and rage with a pure vision. Although cynical at times, this is one of the few zines I've ever read that has been able to articulate how I feel, especially how I've been feeling lately! Words on sex, straight-edge, veganism, love, self-defeat... All right on. There is also a very interesting interview with John McKaig. The back cover is the best! Does this really have to be the last issue? (MA)
7 Carol Ave Apt #5 / Brookline, MA 02146

FANZINE REVIEWS

WORDS & SMILES #3 / $1.00 + 3 stamps
81/2 x 51/2 - copied - 48 pgs
Editor Dull advocates revolution for all (not just grrls) and learning to understand one another. Along with articles about these subjects, there are interviews with positive punks like Crayon, Unwound and Frumpies. This is one zine where the title speaks for itself. (NR)
Box 2393 Indian Quad / SUNY Albany / Albany, NY 12222

Y.A.P. #5 / $0.29 stamp
newspaper, but on nice paper
In the vein of Love n Rage, Profane Existence and Wind Chill Factor. Has a youthful punk feel to it, which is somethng that more political papers need to have. Touts itself as a NEWSpaper, but seems to be more articles and opinions that news. Of special interest to me was the centerfold info on home remedies for PMS and menstrual cramps, and the evils to tampons, to which I wholly agree and am surprised I haven't seen written about before. Big, bold layout and graphics that win "Easy on the Eyes after a Long, Hard Day at Work" points. (SB)
PO Box 265 / Des Moines, IA / 50302

MORE LISTINGS

ALARM CLOCK #19 / $2.50 ppd
Interviews with Adrain Tomine, Sidi Bou Said, Backwash, She Never Blinks, Red Aunts, plus articles and reviews.
Allen D. Salyer / PO Box 1551 / Royal Oak, MI 48068-1551

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Anarchist news on the Kurdish situation, violence in Germany, political prisoners, etc. Important.
PO Box 6326 Stn. A / Toronto, ON / M5W 1P7 / Canada

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4235 12th Ave NE 104 / Seattle, WA 98105

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PO Box 8012 / Eau Claire, WI 54702-8012

BOBBY IS FRED #1 / 2 stamps
Opinions, reviews and questions and answers with Jawbreakewr, Pond, The Muffs, Sugar, etc.
PO Box 25656 / Los Angeles, CA 90025

CAUGHT DEAD IN LEATHER #5 / 2 I.R.C.'S
Reviews, clippings and photos.
Al / 112 Folly Park / Clapham, Beds. / MK1 6AF / England

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Weena Pauly / 4528 Cherie Glen Trail / Stone Mnt., GA 30098

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DACHAU #9 / 2 stamps
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PO Box 5663 / Norman, OK 73069

DORKS / .50 cents and 1 stamp
Comic book about a guy who goes on a date, bails, goes to a party and gets drunk.
Brad Richman / 865 Hayes St #A / San Francisco, CA 94117

E-CURB #8 / trade only
Personal, cathartic, introspective. One of the best zines I've read in a while.
Bruce / 8914 Nottingham Pl / La Jolla, CA 92037

FEMME FLICKE #1 / $1.00 ppd
A zine focused on women in the movie industry.
Tina / 23 Long Ave #1 / Allston, MA 02134

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PO Box 10393 / Alexandria, VA 22310

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Paul Solet / 15 Berkeley St / Cambridge, MA 02138

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PO Box 12741 / Green Bay, WI 54307

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Mike Wood / 3637 Kanaina / Honolulu, HI 96815

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Rt.1 Box 223 / Chancellor, AL 36316

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Mark Death / 8506 Mapleview Ave / Richmond, VA 23294

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Preston / 301 E. Longden Dr / San Gabriel, CA 91775

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Trey Smith / 638 Norwood St / Spartansburg, SC 29302

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THE JOURNAL OF ESCAPE #3 / $3.00 ppd
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De Nada Press / 935 1/2 N. Vendome St / Los Angeles, CA 90026

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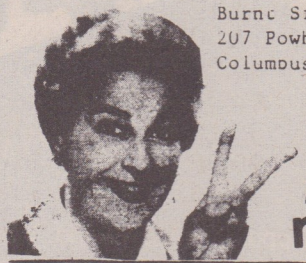

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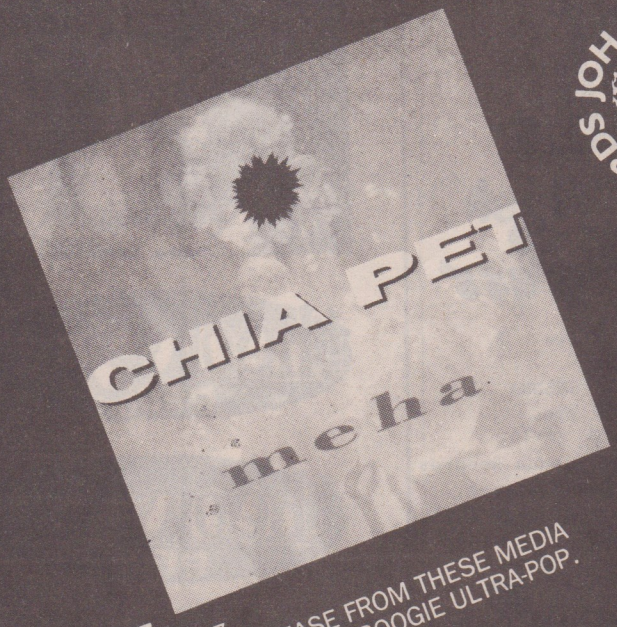

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oh-you-pretty-things from San Fransisco via Vassar. Everett True writes in the Melody Maker, "it delivers the missing link between Ubu, Half Japanese and Pavement with such riotus, selfless alacrity that every fucking home should have one." An edition of 700, only a few left.

Sweet Portable You magazine #72 - send 3 stamps/1IRC

Patrick Foster's regularly appearing D.C. journal of (gasp) Christgau-on-acid "rock criticism". It won't necessarily give you a handle on the capital's underground scene, but neither will what you're doing right now. Absolutely nothing about Wingtip Sloat - ever.

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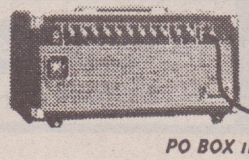
yes, tarot cards. The only deck to feature a card inspired by feedtime. Handcrafted with love by (Frances Gumm-ster) Eric Forst. No stereo required, swifty.



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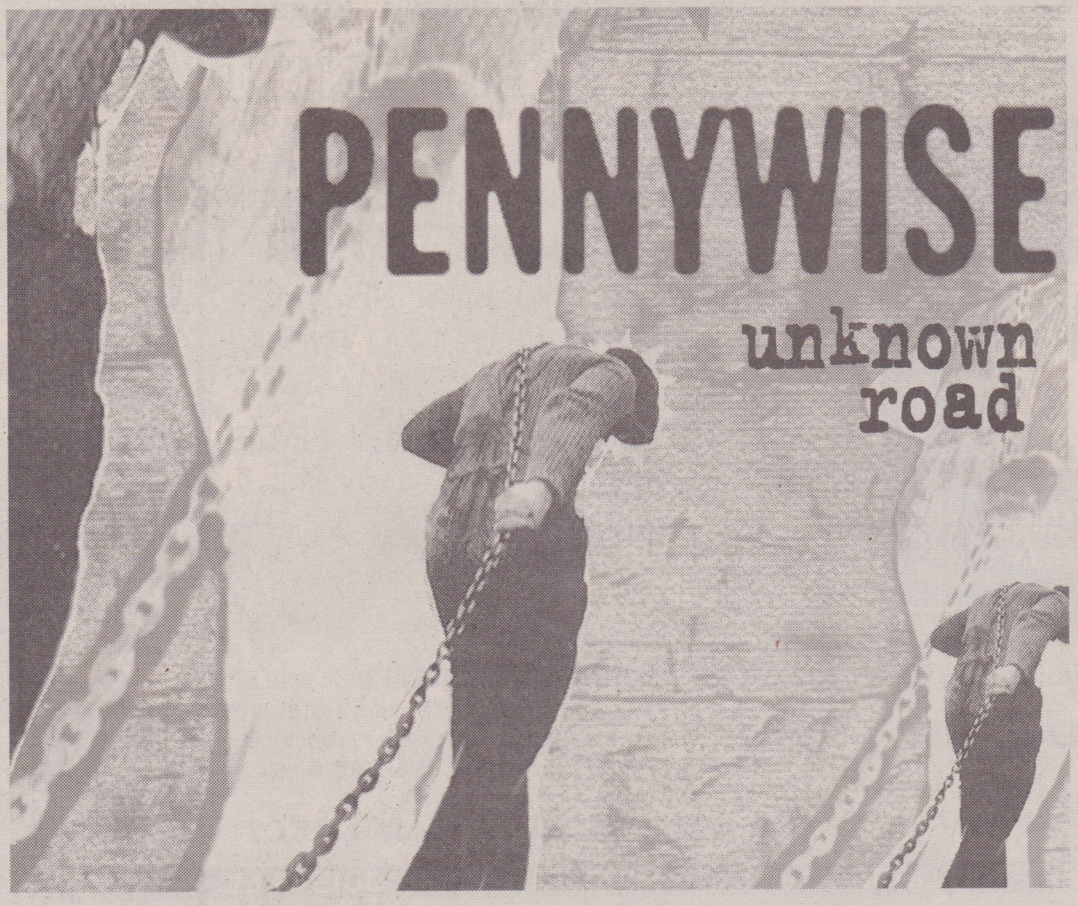

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INDUSTRIAL/NOISE—WANTED, vinyl needed from the following bands: Whitehouse, MB, SPK, Sutcliffe Jugend, NWW, TG...Will trade or buy. Send sale/trade lists as well as want lists. Michael C. 428 Broderick Street, San Francisco, CA 94117. (415) 775-9479.

PSYCHEDELIC GLUE SNIFFIN' HILLBILLIES-35 minutes of indescribable hallucinatory head warpin'!! Whalin' soundtrack by Helios Creed and Charles Manson!!! A must have for collectors of cool stuff!!! Check or MO to: Face Attack Films, PO Box 16434, Baltimore, MD 21217.

RARE BRITISH PUNK/OI/HC set-sale 1500+ items, Abrasive Wheels, Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel (0462)433089.

FREE CATALOG: Punk,Rock,Thrash,Metal. Over 400 items. LP's, 7",CD's,Promos,T-shirts,Memorabilia.Something for everyone Misfits,Metallica,Megadeath,Guns N Roses + many,many more. Stamp appreciated/Not required. Spastik/Cthulu, 428 Broderick St, San Francisco, CA 94117.

DC AREA NOISE BAND, Elegant Mess debut LP, "After the Roaches Eat the Poison" 7 dollars ppd. US, foreing 10 US dollars, well hidden cash please. IG Records, Suite 130, 6006 Greenbelt Rd., Greenbelt, MD 20770.

MASSIVE RECORD collection sale. Lemon Kittens, Christian Death, NWW, Current 93, MB, Whitehouse, Throbbing Gristle, Gism, Big Boys, Misfits/Samhain. Plus many more items, lots of rare comps, LP's. Something for everybody, Industrial. Punk and many rare items. Sale good til list is sold. Write for lists, Jasper Burns, 36 Stanton Rd. #3, Brookline, MA 02146 or call 617-738-4281. Before 11:00 pm any day.

UNDERGROUND COMEDY? We don't need no stinking underground comedy! Okay, but you don't get to laugh your ass off as Dr. X adn the Invaders slam the shit out of everything from advertising to politics in the down and dirty "Kaos Radio and the World Farting Championship". 25 min. cassette. $5.00 U.S. $6.00 universe. The Halidome, Box 50495, Henderson, NV 89016

700 PUNK ROCK (HARD & SOFT) records set sale list, and Borderless Countries Tapes is still crankin'. Free catalog of 27 tapes with 170 bands, all HC (no grunge, no metal) from '82-'86. Chris BCT, PO Box 16205, San Diego, CA 92176.

I NEED MONEY!! Selling off me record collection. Accused, Chrome, God Bullies, Halo, Nirvana, Pain Teens, Surgery, Tar + many more. Send self addressed stamped envelope for giant list. Will Paryear II, PO Box 4200, Corpus Christi, TX 78469.

DAGNIR, WHERE THE HELL are you? When I tried to write to you a while ago my letter was returned. It's been a long time but I still want to communicate with you even if Children of the Void is dead. If you get this message please write immediately and let me know where you are! Brad, PO Box 415, Upland, CA 91785-0415.

LOOKING FOR QUEER PUNX in Southern California. Yeah, I know you're out there, closeted or not. If you're a queer into the Dead Kennedys, Damned, Ramones, etc., and feel isolated from both the modern punk scene and the "gay lifestyle", write me; I know I'm not alone. This is for real. Send gags, hate mail and even genuine responses to: Brad, PO Box 415, Upland, CA 91785-0415.

FEMALE, LEARNED, perpetual philosophe seeks correspondence with those into intellect and mental capacity. Likes: movies, "punk?" bands, oral hygiene, night, yogurt, well-formed ears, and reading most everything. Repellents: homophobia, ageism, buttermilk, and pop music. Write me, I'll respond quickly and at great length. I have references to vouch for me. Kristina, P.O. Box 1072, Murrieta, CA 92564...Hi Sam.

18 YEAR OLD LOWLIFE seeks penpals from anywhere into Rancid, Crimpshrine, Pinhead Gunpowder, basically anything loud n' melodic. People in small towns especially encouraged to write. All letters answered. Joaquin, P.O. Box 692, El Rito, NM 87530.

DESPERATELY SEEKING vinyl or at least taped copies of the following: Pussy Galore's "Exile On Main Street," Gizmos 101'ers. Clash Studio Outtakes, Peter Laughner/Rocket from the Tombs, NE Lumaet, Pelle Milljoona Oy, GG Allin's-"Expose Yourself To Kids," Dee Dee Ramone solo band boots, Rolling Stone rare outtakes/Keith Richards-"Run Rudolph Run," etc....Thanks! Arthur, 47 Marlboro St., Malden, MA 02148.

OVER 100 RARE AND COLLECTIBLE 7"s, CDs, and 12"s for sale. Bands include Slint, Cop Shoot Cop, Bitch Magnet, Unsane, Superchunk, Halo of Flies, Dead C., Sebadoh, Chameleons UK, Seaweek, Melvins, Galaxie 500, and more. Labels include: Public Bath, Merge, AmRep, SubPop, Treehouse. Send a stamp for the list. Land Speed, P.O. Box 9232, Chapel Hill, NC, 27515-9232.

DON'T HAVE THE ROOM, need the space, and will be moving soon. Selling off collection of Punk, HC, New Wave, and SxE records at a fair price. For a list send stamp to: Jan and Bob 2465 Springville Rd. Birmingham, AL 35215

SINGLE WHITE MALE, I'm new in Omaha, NE and I need to make friends. I'm into Rollins, Fugazi, Bungle, Minor Threat, Black Flag, etc. Don't be shy. Tom, 4322 S. 25th Street Apt. 32, Omaha, NE 68107.

FRAMEWORK DISTRIBUTION latest mailorder list available now. New 7" s by Hoover, Guilt, Chilmark, Sleeping Body, Railhed, Avail, Askance, Groundwork, Lincoln, Framework, etc. New LP's/MC's/CD's by Starkweather, Chokehold, Worlds Collide, 1.6 Band, Avail, etc. Send SAE or IRC for current sale list. Darren Moon, 16 The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England.

REJECTED SUCIETY zine- Issues 1&2 out now. Includes artwork, poetry,stories, and much more. A zine that is made up of contributions. Rejected Suciety iS a weird,waco,caotic, world,. Where anarcy exist and anything goes. Send $2. or $1. and 2 stamps to: Dizzy c/o Rejected Suciety, 72 Sarah Ln, Middletown, NY 10940

HAVE AN OPINION? All contrib~tions welcome for political/social/punk zine, "Riot Prrrson". We need your views! Any topic, "column"-style, typed or legibly hand written. All graphics (hand-drawn, clippings+whatever) greatly appreciated. No minimum length! Send all contributions to: Dirty Smurf 8 Beta Court/ North Providence RI 02911 Riot Prrrson #1 out soon, thanks.

NOCTURAL, GLOOMY innocent, strangely intelligent, dreadfully complex female seeking other atypical, amusing, creatively bizarre characters to exchange 29 babble with. share your strangeness...send anything. photographs desired. gina 798 belted kingfisher dr n., palm harbor, fl 34683

ANSWER ME! — an interview with Answer Me! editors Jim & Debbie Goad (with pics) in L.A.'s latest rag — Glossolalia. Also — 20 Questions with Trash Can School's Andy Seven; The Marlowes — new punk-supergroup; Red Aunts; Oiler; Punk Fiction; Record Reviews/Gig Reviews & More! $1.00 or 4 stamps! GLossolalia, 2041 N. Vermont #402, Los Angeles, CA 90027.

SOUNDMAN approaching escape velocity. Will tickle your knobs most anywhere: clubs, touring, recording, whatever. Hardcore punk rock. Vocals and monitors rule. Nocturnal vegetarian with strong hearing. I thrive in chaos. Greg the Soundman, 303 South Hewitt St, L.A. CA 90013

HELP! Is there anyone out there in the UK that can print my fanzine cheaply and quickly? I'd prefer it to be done of~set, but will settle for good quality xeroxes. Must be nice quality, reasonably priced, and fast! I'm pretty fucking desperate, so if you can do the job then please write me ASAP. Thanks in advance. Darren Moon, 16 The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England. P.S. SxE fanzlnes, send your ads plus a copy of your latest issue for review and trade. Photos wanted also.

HAVE YOU EVER had a bad roommate? If so, write me a letter and tell me about it. I'm putting together a book o these stories and need your input. Colby, 1111 - 18th Ave. #3, Seattle, WA 98122.

NOTHING. fanzine. issue 1 out now with Mean Season, Daltonic, and gays and sXe, plus photos and stuff send $1 to Tre Mccarthy 1191 Boylston St. #6 Boston Ma 02215 XXX

DEAR ANYBODY, I'm confused and spaced out teen who loves getting letters. So if you're alive, or even if you're dead or never existed, write to me. Mary box holder - PO Box 704, Broomall, PA 19008-0704.

OPEN-MINDED INDIVIDUAL seeks correspondence with any and all unique and creative individuals to share thoughts with. Especially those individuals of the gothic, industrial, or punk persuasion. All correspondents welcomed! Write to: Adrienne, Rt. 2 Box 772, The Plains, VA 22171.

CLASSIFIEDS

7" RECORDS WANTED! Death, grind, Japcore, Noisecore, Crust. Hellnation's 1st, Thorn's (NY) latest, most anything Assuck, Destroy, Disrupt, Hiatus, etc. EP's or 7" compilations. Older Nuclear Blast import 7"s. Send lists and prices to: Charles Hodder, PO Box 9436, Rapid City, SD (U$A). I'm not rich, so please keep prices reasonable. Thanx.

BRAZILIAN MALE into Exploited, DK, Bad Religion, Circle Jerks, Poison Idea, Beastie Boys and others hard core and punk rock bands. I find US, European or Brazilian people to exchange correspondence, information and others about these. Write in English or Portuguese. Write: Flavio Ferraz Junior, R.Celso Quirino Dos Santos N° 112, Apto.34, BL.A1, Jaguare, Sao Paulo, SP, CEP: 05353-030, Brazil.

BRAZILIAN RADIO: I produce a punk rock and hard core program in a Brazilian radio (Brasil 2000) and I'm looking for bands and zines interested in promoting themselves. Send us your material release, demos, 7"s, zines, LP or CD. For each item I'll return a similar in exchange. Write: Flavio Ferraz Junior, R.Celso Quirino Dos Santos N° 112, Apto.34, BL.A1, Jaguare, Sao Paulo, SP, CEP: 0535-030, Brazil.

STRAIGHT EDGE BASSIST available for band. My name is Eric. I'm into Strife, Undertow, Judge and most other sXe bands. I want to start/ join a band in the East Bay. I have no sexist, racist or homophobic attitudes. If this sounds cool, call me and we can get started. I live in Hayward. Eric (510)582-3965 Thanxxx

DRILL BOLT JESUS REGIME: Contains rude prank calls, and obnoxious industrial music on a full length tape. $7...postage paid...and sent to you the same day. Volvox Seven Allegheny Center, Apt. 120, Pittsburgh, PA 15212.

PESSIMISER FANZINE #3: 40 pages of fuckin' love. Interviews with No Comment, Supercharger, Scapegrace, 16, and Dead World, plus a Crucified Jock centerspread, a guy who cuts off his rod with a flowbee, a grunt chart, record/gig reviews, and tons of other shit you'll probably never understand. Fuck stupid checks, send $2.00 to: P.O. Box 4452 Inglewood, CA 90309.

HOUR OF THE GOAT: Los Angeles grind/death radio program wants all death/stench/grind/black/doom/ metal bands to send their demos or 7"s for airplay. No stupid glam hesher shit, just fuckin' pain . Heard in the Los Angeles area from 1-2 a.m. Monday night/Tuesday morning on 88.9 FM. KXLU c/o Hour of the Goat, 7101 W. 80th St., L.A., CA 90045.

ONE S.A.S.E GETS you a 3 page list of rare and not so rare punk rock stuff at way cheap prices. So get off your ass and send a S.A.S.E. to Stiff Pole Records PO box 20721, St. Pete Fl. 33742, so that you can get more stuff.

SOUND CHOICE MAGAZINE: Stay tuned for huge 1977 bi-annual edition! With love from the Audio Evolution Network. Sound Choice, PO Box 1251, Ojai, CA 93023.

PUNK, 26 into Sex Pistols, late 70's and early 80's punk thing. Looking for pen pals worldwide. Write to: Walli Otto, Schliemannstr.39, 10437 Berlin, Germany.

RESIST NEW LP, "Ignorance Is Bliss," coming soon on Profane Existance! New 8 song cassette (with stickers) only $3 US ppd/ $5 world. Resist/Deprived—7" $3 ppd US/ $8 ppd world (surface). Resist/Disrupt 7"—repress coming soon! 1st LP out of print (repress, anyone?) Oregon punk/H.C. comp coming soon. Resist c/o Ward Young, 3206 S.E. Rex St., Portland, OR 97202.

AGE OF AQUARIUS?!?! Tape trader who has all the punk/H.C. he needs is trying to find good hippy rock.. Dig: Hendrix, Santana, Mountain, Floyd, Beatles, Steppenwolf, Sabbath, Shankar, Rush, Trower, Hawkwind, etc. Need live/rare/etc. Or just tape me LPs I don't have! What can I tape for you? Write! Ward Young, 3206 S.E. Rex St., Portland, OR 97202.

ARTIST SEEKS UNWANTED wigs. All donations will be recorded and donors will receive documentation of the completed objects. Send all wigs to: Jane Doen't, 1220 5th St., N.W. Albuquerque, New Mexico 87102.

SEEKING VOR "PARODY OF...", Assuck/Old split, Neanderthal 7", Infest "Slave" LP, Napalm Death/ SOB flexi, Econochrist "It Runs Deep". If you can help, send price/ list to Mike, PO Box 10221, Scottsdale, AZ 85251.

WILL PAY CASH FOR Screeching Weasel's 1st album before "Boogada", Operation Ivy "Turn It Around", Lint 7", Social D. live at the Whisky 7", 7 Seconds "Skins Brains Guts", Committed For Life 7"s, M.D.C. "Millions of Dead Children" 7". (817) 753-4729. Mike Casey & Rocky Saenz, 1818 S. 2nd St. Apt. 59, Waco, TX 76706.

COIL T-SHIRT. See the black sun rise from the solar lodge. Double sided, metallic silver on black. $12 ppd or 4 sided longsleeve for $16 ppd. S/M Graphics, PO Box 10701, Bradenton, FL 34282-0701. 3 29¢ stamps for catalog.

WHITEHOUSE - ANOTHER CRACK of the white whip, t-shirt available for $12 ppd. Double sided and erotic as hell. Taste the pain. S/M Graphics, PO Box 10701, Bradenton, FL 34282-0701. Send 3 29¢ stamps for our ultra sick '93 catalog.

PUNK'S FUCKING DEAD, but S/M Graphics keeps spreading sickness across the globe. GG Allin memorial shirt, art by Nick Bougas available for $11 ppd. See you in hell, GG! S/M Graphics, PO Box 10701, Bradenton, FL 34282-0701. 3 29¢ stamps for complete catalog.

SEND ALL YOUR STUPID stories or anything else that is cool for a new zine to Trey J. Balch, 1500 Miriam Ave., Garner, NC 27529.

AIDSSUCKSSUCKSFUCKENSUCKS. Distressed guy in Texas selling t-shirts. Proceeds go to local HIV resource center. Order the (real small) catalog from Bill's Shirt Thang, 4617 94th St., Lubbock, TX 79424.

SELLING my record collection (old + New punk/HC) for reasonable prices. More than 1000 titles. Write for a list. Also, any correspondence welcome. Amy Braly from Phoenix, AZ but probably moved to Malibu, CA (summer '92) where are you? I miss your letters...so please, write me immediately! Werner Hendrycks, Kalmthoutsesteenweg 327, 2920 Kalmthout, Belgium.

CORRESPONDENCE WANTED: With individuals to converse and debate with! Friendship too! Me, 23 yr old male who digs everything from Ice-T to Tribe 8. Loves sex, colors, intelligence and equality! Write Richard, 1111 East Madison #162, Seattle, WA 98122.

SEATTLE!!! PLEASE HELP!!! I desperately need lots of used Seattle bus transfers. If you can send me twenty-five I will be eternally grateful and will send you free and original surprise gifts which I make myself. Pas de chance, Box 6704, Station "A", Toronto, Ontario, Canada M5W 1X5. Thanks!!!

ANTI-SEEN "EAT MORE POSSUM" LP. Superior remastered version out in the US soon. All new songs. It will be worth the wait! Dealer inquiries welcome. Brand new TPOS sampler tape + mini-catalog $1. TPOS, 12 Mill Plain Road, Danbury, CT 06811.

AARROOUGA, FUCK-WADS! Wouldn't you rather be reading some gnarly comics? Send $2 for "Anathema" #2. Ed Jackson, Apt. 1-C, 1400 W. Madison Ave., Maywood, IL 60153. Any love letters, hate mail or nude photos welcome.

RAPID FIRE MAGAZINE #11 - 52 pages, hardcore unity fest, motorcycles, audio, zine reviews, comics. See review in zine section. Send $3 cash (well hidden) to RFM, Road #2, Box 3370, Bristol, VT 05443.

BUNNY BRAINS DOUBLE LP out October 1. 300 copies, handmade covers, noise that will kill your family. Available exclusively through Subterranean or $10 ppd from TPOS, 12 Mill Plain Road, Danbury, CT 06911.

COMPACT DISCS, ,sevens, 12'vinyl by mail. Labels like touch n go, matador, boner, sympathy, shimmy disc, and more. Fast service. Send SASE for catalog. Tarhead Rex. po box 4108 . Lindenwold, N.J. 08021

T-SHIRTS FOR SALE I have some shirts I bou~ht and are brand new have not been worn I like to sell them for $ 8 00 or just make me an offer I have shirts like Poison Idea Sound~arden Morbid An~el Entombed Head of David and a few others Please call or write to Rachel Dikman 498 Lakewood Dr Brandon Fla 33510 (813)681-2542

10 THINGS JESUS WANTS YOU TO KNOW #5 is now out featuring ~awbox, The Dickies, The Pain Teens, Bristle, The Quincy Punx, Tar, The Putters, Crunt, columns, an ex-Yugoslavia scene report, and tons of record, zine, and show reviews. #5 is $1.50 cash or stamps US, $2 World. 10 Things, 1407 NE 45th St. #17, Seattle, WA 98105. We are always looking for submissions of music, zines, writing, and art.

MOTHERFUCKERS-Change of Address! Different from Book Your Own Fuckin' Life-Due to a recent shooting and arson incident Write to: M F 's 4765 s 26 st Milwaukee WI 53221

HI! I'm a happy swedish boy. Age 67 (Looks like 22). Going to S.F. (nov93-apr94).grateful if anyone would like to show me places to hang out, maybe a place to crash. Into Buttholes, DwarfsJ Supersuckers, Neubauten, Bukowski, Anarchism, Lowbudget-filmmaking, lots more.. Trade cool experiences. Write soon! Jonas Ulfvarson, Hamnfyrsvagen 8, 42340 Torslanda, Sweden.

CLASSIFIEDS

DO YOU HAVE secret fantasies involving ebony dildos and small woodland creatures? Good for you! Buy The Washington Commie Spotter ?or tne low ow prlce of one dollar postpaid and learn about the other side of the D.C scene. 3916 Huntington St. NW Washington D.C. 20016

SKOINK #9 is now on sale featuring in-depth interviews with Johnny Peebucks & The Swingin Utters The Scofflaws Red Letter Day Headwound The Magnificent Headache Records Incognito Records plus an informative news section loads of reviews etc All fully written in English Send $2 (surface) - $3 (air mail) to Johan Van Mieghem Postbus 41 9550 Herzele Belgium

FREE SEXXX, no not really!Just selling or trading some vinyl. Decry 7",State 7", all Go 7"'s and flexis, Kraut 7"'s, End the warzone 7", all orig, tons more. No sky-high prices or just send trade list! Interested in old school SE band shirts See ad below.

STRAIGHT EDGE DISTRO: Interested in distributing your stuff, rec's shirts, cd, cs, whatever...Send wholesale prices, also able to trade! Send l$ for list to Sober mind rec's c/o Hans PO Box 206, 8500 Kortruk Ortrijk, Belgium

SCAMS! Attention scammers, please contact me to trade info. on Scams and related subjects. I want to know about any scams as well as different variations of the better known ones. If you publish a scam-related zine let me know about it.Please get in touch with me! G. Trievel, Rt. 113, Box 481, Lionville, PA 19353. P.S. any scammers out there in foreign countries?

BLACK FLIGHT jacket size L in good cond.sell for 45-50 dollars or trade for XL flight jacket must be in good cond. or for sXe records write to:Jesse Ramos/11479 Amboy Ave./San Fernando,Ca.91340

WILL TRADE the following for sXe records:Judge:"Bringin'..."LP. green v./ Flex Your Head comp. all covers (XXX cover is still sealed)/ Amenity:lrst 7" test press./ Shelter:"Perfection..."LP. brown-ish vinyl/ also bootlegs from:Agnostic front/Antidote/ Bad Brains/Confuse/ Cro-mags/Fugazi/ Judge/Minor Threat/Misfits/Murphy's Law/ Project X/S.O.A./Stalag 13/ Write to: Jesse Ramos/ 11479 Amboy Ave./ San Fernando, Ca.91340

TRACE Fanzine t-shirt + V/A new SxE zines wanted. I will pay good cash or trade. Please write: O.P. Vaissi, Sooritie 8, SF-03250 Ojakkala, Finland. P.S. Thanks Rob.

SINGLE WHITE MALE, 35 brown hair, blue eyes, 5'9". Interests: camping, bicycling, theme parks, stamp collecting and cars. Music; Pink Floyd, Clapton, Doors. Am currently locked up until '97. Would like to hear from any and all females who can help me get through these next 4 years. Will respond to all who write! George Blackwell, Drawer K #AY9835, Dallas, Penna. 18612-0286.

SLAMMERED DOWN in the desert, soon to be free. W/M seeking female with good heart and free spirit, for fun conversation, and sincere friendship. I'm 5'7", 170, brown hair, blue eyes. Scott Stephens #37436, Arizona State Prison, P.O. Box 8200, Florence, AZ 85232.

COREGASM FANZINE #4 out now with Worlds Collide, Ian MacKaye, and Ricochet plus articles, opinions out the ass and some photos. $1.50 ppd. ($2.50 out of U.S.) Bands: send your release for review. Everything gets reviewed. Photographers: send in photos. Distributors: get in touch. Coregasm Fanzine, 1136 Lamberton Road, Trenton, N.J. 08611. "Life is the only intoxicant one needs!"

FREE STUFF - No, I'm not giving it away - I want it! Fill an envelope with stuff and send it to: Jesse, P.O. Box 674, Ashland, OR 97520. Aww, come on ya cheap skate - It's good karma!

30 Y.O. GOTHIC GUY in Seattle wants to meet gothic vampire women coming to/ traveling through my area. I live in an old church, out of which I run an underground party space. Damnation Alley: POB 28760, Seattle, WA 98118.

WE'RE STARTING A ZINE and we need stuff to review. Send us your zine, demo, etc... and we'll do our best to review it. In exchange for your contribution, we'll send you our first issue free. Write for more info. From Far Off, P.O. Box 6274, Minneapolis, MN 55406.

SKIMPOLE: Six song tape available for only $4 ppd. You won't know what it sounds like until you send for it, so take the risk and send well-hidden cash to J.B. Thomas, 3532 Margaret Ave., Stockton, CA 9520.

WANTED: DAT to vinyl. Where can I get chap mail order vinyl pressing? Also looking for bands. Any kind. Hybrid Records, P.O. Box 8040, 1118 13th Street, Boulder, CO 80302.

IN CHICAGO FOR November 5,6, and 7th. Anyone know where to find Shelack or Dog? Also looking for punk, hardcore, garage thrash noise explosion shows. Send me info and I'll send you weirdness (if you want it). Dee Brown, P.O. Box 8040, 1118 13th St., Boulder, CO 80302.

20 YR OLD MALE into Bad Religion, NoFX, Rollins, Tool, seeking correspondence form any lonely or bored people, especially anyone who likes music or sex. Write to: Randy, 13035 Ave. O, Chicago, IL 60633.

READ: ONE GENERIC PERSONAL AD. I'm moving to Providence, Rhode Island in September 1993... Blah Blah Blah. Shows, cheap food, zines, squats, AYF, ?? Hopeful to spend as little time at the big, rich school as possible. No "harder-core than thou" please. Raphael Lyon, Box 2502, Brown University, Providence, Rhode Island 02912.

WE BUY AND SELL Punk - Post-punk Records of female vocals or bands. X-Ray Sex Penetration. For free catalog or something to sell to: Female Fetale Records, P.O. Box 621, Maynard, MA 01754.

LE EROTICA We buy and sell female written books esp. for women. For free catalog or something to sell to: Le Erotica, P.O. Box 621, Maynard, MA 01754-0621.

20 YEAR OLD MALE into beauty, darkness, all things depressing & psychedelic, old things, decadence, individuality, catharsis through expression of negative emotions, early Cure, and my guitar. - Kit, P.O. Box 3859, Austin, TX 78764.

MASS MEDIA RECORDS: Out now. Firing Squad: 7" EP $3 pdd. Also available: Seth! Ocoustic Rage! EP $3 ppd. Not Just Lip Service: 6 band comp. $3 ppd. Social Outcasts: Struggle (double 7") $5 ppd. Dan: Can You Dig It? EP $3 ppd. For a full catalog of low cost records import/ domestic send one stamp to: Mass Media Records: PO Box 2692, Costa Mesa, CA 92626, USA.

A GIRL WOULD LIKE someone to write with. I'm seventeen, skateboard, and listen to the sounds of the Gorilla Biscuits, and Descendants. Write Tess at 6711-95 Ave., Edmonton, Alta., T6B-1A6, Canada.

GG ALLIN PHOTOS 12 A+ quality photos from GG's final show at the Gas Station, NYC on 6/27/93. Lots of up-close, bloody, nude shots, all from the negatives. $15 ppd. (US), $17 ppd. (world). Well concealed cash only. Stephen Laxton, 561 Broad St., Cumberland, RI 02864, USA. Accept no substitutes - get 'em from someone who was there.

HEY, I'M LOOKING FOR lots of Sex Pistols Stuff like: flyers, articles, covers, badges, posters, postcards, old shirts and more. Specially old stuff! Contact: Walli Otto, Schliemannstr.39, 10437 Berlin, Germany.

THE GLORY STOMPERS first double 7" out now! $7 ppd. in Canada and USA, $9 ppd. rest of world. PO Box 1886, Main Post Office, Edmonton, Alberta, T5J-2P3, Canada, c/o Taras. Well concealed cash!

WANTED - fanzines, old and new with interviews of Damned, Capt. Sensible. Jim, 6 Thomasmuir Ave., Bishopbriggs, Glasgow, G64 1SW, Scotland, UK.

SCHWEIZ: Kind souls please send any and all decals pertaining to Switzerland, especially crosses and international auto I.D. Forever in your debt, C. Wenger, 2409 Barcelona Way, Sacramento, CA 95825, USA. Hey hey Lisa D.

INDUSTRIAL, PUNK, OI!: For sale, rare records by Husker Du, The Business, Psychic TV, Laibach, Redskins, Foetus, Nocturnal Emissions, Beastie Boys, Throbbing Gristle, L7, Nurse w/ Wound, Big Black, Youth Brigade, In The Nursery. Send for bulging list. M. Page, 6 Walnut St., Great Barrington, MA 01230.

MIKE EXCHANGE Where are you? If you read this (or someone who knows where you're at) contact me. Mike Exchange/ Ferguson you owe me 100 7"s. Your phone is disconnected. If anyone can tell me where he is, get in touch...Thanks, Adam-12, Arm's Reach Records, PO Box 4, Stn. C, Toronto, On., M6J 3M7, Canada.

FUCK CORE OF CAFFEINE! The name has changed to Hating Society. New issue out in mid September. $1.00. Wally Young, 10 Eng., CMR457, Box 1128, APO AE, 09033.

HATING SOCIETY zine from Germany. Views with Sheer Terror, Move On, Quicksand. This is SXEX stuff so read it and get educated asshole. $1.00 to: Wally Young, 10 Eng., CMR 457, Box 1128, APO AE, 09033. Fuck hardcore profit makers!

THE HIDDEN'S new CD is coming out on Iguana Trifle Recordings! For more info write to: P.O. Box 517 / Algonquin, IL 60102

CLASSIFIEDS

FINN-RECORDS: we have lots of HC/punk records (7", 12", CD) for sale. We have records w/ bands like Anti-Cimex, No Security, Bastard, E.O.W., Doom, Entombed, G-Anx, Discharge, Asta Kask, Asocial, Disfear, Concrete Sox, Carcass, Napalm Death, Hiatus, etc...Send an I.R.C. or $1 for out latest list w/ more 200 titles...Write to: Finn-Records, c/o Jari Juho, Vasav. 19B. 63356 Eskilstuna, Sweden. (note! new address).

AUCTION: Gaunt - New Bomb Turks split 7" (Datapanik)/ MT5-Slave Apartments split 7" (Datapanik), Lost - Painteens split 7" (300 made), Drunktank, "Leadfoot" 7", Helmet, "Unsung" (white vinyl), Rolling - Hard On's - Let There Be Rock (C/Z), Downliners Sect color coded red + 1 (#134/475). Call Eric at 614-592-5327 for more info or bids.

RARE VINYL/ZINES for sale: Adverts, ATV, Bowie, Buzzcocks, Cramps, Crime, Damned, Dickies, Devo, Gen. X, Pere Ubu, Pil, Rezillos, Prisonshake, Elvis P., Pistols, Stooges, Weirdos, many more. Send SASE to: Metamorphic Records, PO Box 5701, Cleveland, OH 44101-0701.

HELP! I NEED THESE records! Neurosis - Abberation, Day of The Lords, Poison Idea - Kings of Punk, Filthkick, any vinyl by Motorhead, L7, Lunachicks, Unsane, Babes in Toyland, Melvins. Also after flyers, interviews, bootlegs, patches. Amebix, Doom stuff wanted too! Boxholder 619 E. 13th St., Davenport, IA 52803. People from New Orleans, LA write!! I may move down there.

PUPPY TOSS does a monthly Anthology comic #1 for $3 #2 for $1.50 ppd., submit, trade, we do a catalogue (free) and will carry your zine and some other shit.

XAWOL SXE ZINE DistroX Please all SXE zine editors get in touch. I buy or trade for copies up front, so write with rate for 5 copies/or if you want to trade for other zines,m and I'll tell you what I've got. No racists, sexists, homophobes etc. AWOL., Chri, 108 Brookhurst Rd., Bromborough, Wirral, Merseyside, L63 OET, England.

XXXCHRIS AWOL here again. SXE penpals wanted form any/everywhere, so please write, mail's cool. But please no racists, sexists, homophobes etc. Chris, 108 Brookhurst Rd., Bromborough, Wirral, Merseyside, L63 OET, England.

SALE/TRADE: Amebix, Chaos UK, Antisect, Icons of Filth, Varukers, No Future, Crass, Riotcity plus loads more punk/skin stuff. Anarcho/Oi, You want it- yu got it. For the biggest + best list yet; Send an IRC or $ to "Yokel Records", 53 Louise Rd., Dorchester, Dorset, DTI 2LU, U.K. We're bringing it back.

WANTED: DMZ - "Live at Barnabas" Lp + 7", Rocket From the Tombs - Lp+ 7", Hammerhead - "Load King" 7", Rocket From the Crypt - "All Systems Go" CD, Normal Carpet Ride" 7", Rocket form the Crypt/Dedbolt - 7". I will pay cash for these items. Josh Reineke, 1327 Villa #1, Mt. View, CA 94041. Thanks!

ROCK-O-RAMA RECORDS Wanted: If you have any Lp's/CD's by any bands on this label please write. I will pay $15-$20 per Lp or $20-$25 per CD. Write to: Warden Distribution, P.O. Box 17462, Boulder, CO 80308

THE FROWNING CORPSE wants your soul!... or at least your mail. Local clench of the SubGenius carries full line of salvation. Music, literature, etc. Very punk-rock, very low-brow. Send $1 or SASE for FREE catalog. *Everything must sell by 1998!* Frowning Corpse c/o St. Hellmascerus Michael, Box 2070, Castro Valley, CA 94546

III. MY NAME is Art Biggs and I put out a zine called "Joy + Spider". It's a bunch of strips of my characters Joy + Spider. A friend of mine laughed out loud and almost peed her pants while riding a public bus on reading the first issue. For a sample issue send $1 or stamps to: Pumkin Publishing, 3152 S Lincoln St., Englewood, CO 80110

FREE SHIT! Send me a SASE and I'll send you a neat big list of everything I own on vinyl/ tape/ CD!! Then, if you want something I've got, send me a blank tape and I'll send it back to you, really!! This is what happens when you're bored at 1:27 AM. Spitboy to Screeching Weasel. Lots of shit! Billy, 2149 Forestview Road, Evanston, IL 60201-2056.

HEY! I'M LOOKING FOR "What Are You Pointing At" 10" comp., "Make the Collector Nerd Sweat" 10" comp., Samiam "Beaut" import 12" and Nuisance "II" on colored vinyl. Will buy. Also looking for Cringer live stuff, flyers, interviews, etc. Jason, 711 Forest Park Drive, Eureka, IL 61530.

TWO PUNKS FROM SAN DIEGO seek people in Madison, WI to skate or go to shows with. Recently moved to Adams county and want to move to Madison. Crass, X, Fugazi, all old punk. No drugs, racists or jocks we hate them. Anyone interested? Write Rob and Jodee, 2708 16th Drive, Friendship, Wisconsin 53934.

SELLING MY RECORD, TAPE and t-shirt collection. All kinds of music from the 1960's, '70's and '80's. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066.

FACE VALUE SUCKS T-SHIRTS. White shirt which reads "Face Value Sucks, High Profit Rock N Roll" on front with an old logo, and has an absurd T.E. quote on the back. $6 ppd cash to PO Box 520, Brunswick, OH 44212.

GOING TO ST. LOUIS in late September. Somebody tell me where to hang out, cool record stores, etc. Gary Nickels, 1014 Joan, Metairie, LA 70001.

RECORD SALE: Write for a cool list of rare and not so rare 7"s and 12"s. Great prices! Woody, Apt. 22, 1625 Commonwealth Ave., Brighton, MA 02135.

ANGST ILLUSTRATED #S 1-4 is now out! Witness the horror firsthand! Stories, comics and assorted bullshit. Only a buck an issue, trades ok too. Chris, 3605 Wruck Road, Gasport, NY 14067.

7 IN SALE: Dils-Hate The Rich (signed) $25, DRI-Violent $12, Gang Green-Sold Out $20, L-Seven (Touch&Go) $15, What? sampler $35, Authorities $30, Bad Brains-Pay (no PS) $25, 7 Seconds-Committed (1st red) $15 & Blasts (blue) $12, Savage Circle $15, OPIV-Pleas (1st white) $12. Ryan Richardson, Box 5090 Wes Sta., Middletown, CT 06459.

ANY HARDCORE LABELS (sXe or not) needing distributors to sell or promote any records, demos, tapes, zines, etc. Whatever needed to sell, I will sell it. Please contact me! Kevin Stack, 116 Lemon Lane, Longwood, FL 32750.

BASS PLAYER WANTED! Hubcap needs someone to look as if they are playing bass. We want to continue the illusion that we are a band. We play all ages shows in Chicago/ anywhere and we suk. Make your own decision. All you need is a bass and a large, big amplifier! Jeremy in MA, call me! Get yer Barney fotos! Hubcap, 2149 Forestview Road, Evanston, IL 60201-2056.

MARRIED WITH CHILDREN and broke so I'm selling part of my record collection. Nearly 250 7" records, 50 LPs. Spans 1975-present. Angelic Upstarts, Conflict, Crass, Epileptics, Halo of Flies, Helmet, Infa-Riot, Misfits, 999, Iggy, Prisonshake, Sham 69, Unrest, Am Rep, Sub Pop, Oi!, comps to name but a few. SASE appreciated. Mike Kole, 511 Broadway, Bedford, OH 44146.

UNBENT FANZINE #3 is out now. We just can't make ourselves go away. It's a dollar, but nothing's set in stone. Unbent / 1541 Freeport Rd / Natrona Hts, PA 15065

WORKING ON putting together the first issue of VOID fanzine. Need materials for review. Send demos, fanzines, 7"s, etc. Ads for first issue are free. Please submit sample of material with ad. James Damion / 823 Hylun Blvd. / S.D., NY 10305

CURRENT 93, Husker Du: and lots more for sale including Death in June, The Bussiness, 4 Skins, Feotus, Psychic TV, Redskins, Youth Brigade, Nocturnal Emissions and oh so much more! Send for list. M.Page / 6 Walnut St. / Great Barrington, MA 01230

PUNK ROCK ZINE from the cold arctic which further demonstrates how little you actually know, and it's fuckin' cheap too! Send some change or Canadian stamps to: Life #22 / 1680 St. Mary's Rd. / Winnepeg, MB R2M-1C9 Canada

AS LARGE AS LIFE fanzine further defies the laws of gravity with a brand new issue dedicated to tell more lies than Jello could ever think of. Send some change or a Canadian stamp to: 22 / 1680 St Mary's Rd. / Winnepeg, MB R2M-1C9 Canada

PUNK AND INDUSTRIAL SALE lists. Huge lists of rare and out of print records, magazines, tapes. Reasonable prices. Send $1 and stamp for each list. Foreign: $2 per list. Anthony Martinez, P.O. Box 151244, San Diego, CA 92175 USA.

FOR SALE: I have a huge amount of stuff I have to sell!! Dischord, Touch&Go, X-Claim, Dangerhouse, etc...All stuff is original because it is from personal collection...Too much to mention in add. All interested send s.a.s.e. for complete list to Pat: 9348 Danbury St., Cypress, CA 90630.

NYMPHO SLUT- My favorite pastime is fucking guys and girls alike. Why is that so wrong? Write me with your thoughts and opinions. Also, if any of you horny boys or girls want to fuck me through the mail, please send your explicit letters. S&M a plus. Katrina, PO Box 373, Pitman, NJ 08071.

CLASSIFIEDS

LP SALE: Avengers 12 inc. (1st) $30, Reagan Youth-Anthems (1st w/poster) $30, Black Randy-Pass The Dust $35, Fear-Record (1st/silver) $15, Germs-Whiskey (orig. #ed) $25, FUs-Kill $20, Big Boys-Lullabies (promo) $12. Comps: Cottage Cheese (early TX $25, Life Is Ugly (early CA) $15, Boston Not LA $12. Ryan Richardson, address above.

MELVINS FANS: Intensity fanzine presents I Love You Melvins: rah, Rah, RAH!, a tribute issue dedicated to the lords of dirge. A discographical profile, comments from notable people, an in-depth interview with King Buzzo and MORE! Not definitive or "the" word on the band, but why not? $2.50 postpaid to John Book/2502 W. Opal St./Pasco, WA 99301-3352.

TEXAS 7IN SALE: NCM-Ultimate Orgasm $15, NCM-Quick To Compliment $12, Really Red-New Strings $20, Barry Kooda Combo $10, Bang Gang $10, Cringe re-issue $3. Ryan Richardson, Box 5090 Wes Sta., Middletown, CT 06459.

CHURN...a new zine about what we love and dislike. First issue comments on riot grrrls, Jawbox and food co-ops. If interested, please send 50¢ and 2x29¢ stamps to Churn c/o Sarah, 209 York Road, Jacobus, PA 17407. Thanks.

NOISE/EXPERIMENTAL/AMBIENT catalog featuring: Big City Orchestra, PBK, Illusion of Safety, Kapotte Muziek, The Haters, MB, Voice of Eye, Gerogerigegege, blackhumour, Jim O'Rourke, Merzbow, Small Cruel Party, Asmus Tietchens, Splintered, Dissecting Table, Thomas Dimuzio, Brume, HNAS, Vidna Obmana, Jack or Jive, G*Park, Laibach, Master/Slave Relationship, more... write: Realization, 9452 Telephone Road #116, Ventura, CA 93004.

MAGGOT COLONY! Issue #1 is out now! The "Spiritual Warfare" issue. Lots (well not LOTS) of reviews. A centerfold, and a handy guide to "Satanarchism." $1.00 to: Hsoj Cook, 110278 Village Rd., Chaska, MN 55318.

WE WANT TO MOVE/attend school in England. If you're from there or can help us in anyway, we'd greatly appreciate it! Write to: Joel & Liza, 945 Alpine Ct., Brighton, MI 48116. Thanks.

A FAG, A DYKE, AND A HET print a way cool literature/art rag for way cool kids. Sweet Cheese #1 is filled with feminist ideas and "queer youth" ranting and other fun shit. No matter what or who you are, your submissions and/or comments are more than welcome. Send $2 to: Sweet Cheese, 84 Village Gate Drive, Bridgewater, MA 02324.

RICHARD NOSSAR from Peru, last time I wrote you from Quebec, I said I will write you when I will be in Vancouver but I lost your address, so please write me: Sylvain Rochette, PO box 78055, Grandview PO, 2606 Commercial Dr., Vancouver, BC, V5N 5W1, Canada.

I AM STARTING A RECORD label with a stable financial base and need demo tapes from bands of any kind. I would ideally like to have hardcore, rap, ska, melodic metal from the southeast, but will gladly take any tape from anywhere. Send material to: JW, 3218 Ivanhoe Street #5, Baton Rouge, LA 70803.

ENDLESS FIGHT RECORDS seeks hardcore, rap, ska, & rap bands. Send demo, band bio, & lyrics if possible and/or SASE to Endless Fight Records, PO Box 1083, Old Saybrook CT 06475.

MORBID METAL Distribution/Mailorder carries demos/7"s/CD's?and publications in styles ranging from power metal/thrash/death/grind/and black metal. Merchandise list free upon request from: Morbid Metal/7039 Fairfax Dr./San Bernardino, CA/92404-6316/USA.

TEXAS RECORDS FOR SALE and trade—Huns, Big Boys, Hates, NCM, Vomit Pigs, Party Owls, Nervebreakers, Hugh Beaumont Experience, etc...Will take gig posters/handbills (old and new!) in trade. Axis, Box 33033, Austin, TX 78764-0033. (512) 445-6423. Calls preferred!

BEST OFFER on SubPop 7"s: Babes in Toyland "House" yellow, Big Chief "Chrome Helmet" white, Headcoats "Time" blue, Honeymoon Killers "Get it Hot" red, L7 "Shove" green, Les Thugs "Chess & Crimes," Mad Daddy's "Alligator," Mudhoney "Gift" purple, Rollins Band "Earache my Eye" red, Soundgarden "HIV Baby," Unsane "Vandel-X" yellow, many others. To: Glenn, 106 4th Ave., Apt. #3, Bradley Beach, NY 07720.

NEW CONTRIBUTIONS FOR a new zine called "Anti-zine." Anti-racist/anti-fascist punk, oi! and ska. Please send articles, interviews, photos, zines, music to be reviewed, etc., to: Art Anti-Zine, 4001 Anderson Road, F-69, Nashville, TN 37217.

I MOVED TO CZECH REPUBLIC in Nov. '93. New address is not known yet but you can always write me through the old one as my parents live there! Try with: Otto Itkonen, Pekantie 26, 58500 Punkaharju, Finland. Please, forgive me possible delays with the mail - thanks! Oh, and "vanished" people (Total Chaos, Todd, Baz, Henry from Nant, etc.) should contact me!

I'M JON. I LIKE PUNK MUSIC. I like jazz. I play guitar. I'm in a band. I'm 19. I'm a Zen Buddhist. I like to do yoga sometimes. I go to Oberlin College in Ohio. I would like to get to know you. Write to me. Jon Madof/OCMR Box 1501/Oberlin, OH 44074.

YET ANOTHER NEW ZINE. Green Mittens/Inspector 8. Based around contributions, so send us all stories, essays, art, photos, anything related to or dealing with anything from anarchism to socialism, good books, good books, Japanese animation, anything, we'll print it all (hopefully). Issue one comes out when we get enough contributions. Write to either: Blue / 13425 High Bluff Drive / Largo, FL 34640; or Paul / 1720 Indian Rocks Rd. / Belleair, FL / 34616.

DRUG WAR! I'm writing the book on our biggest witch hunt since Joe McCarthy. Please send me your personal war stories or any newspaper/media pieces that catch your eye. Strict confidentiality guaranteed. Wayne, 2840 Broadway #165, New York, NY 10024.

OUT NOW! Friends of The Draft Resistance #3. Interviews with Hellnation and Rectal Pus. Articles on Godflesh, Agnostic Front and GG Allin. Plus 82 record reviews, show, book, and zine reviews. All for $2 ppd (1258 E. 25th St., Des Moines, IA 50317).

BEST OFFER: Youth Youth Youth "Sin" 12", Pork Dukes "Telephone Masturbator" 7", No Choice "Sadist Dream" 7" (Riot City), Klark Kent "Too Cool to Kalypso (Krypton) green wax, RF7 "Weight Of The World" LP, Submit 7" (Smoke Screen), Anti Nowhere League LP "We Are The League" (WXYZ), Rudimentary Peni "Death Church" LP, Bazooka Joe "Pastor Of The Muppets" 7" (red wax), Beaver "Trendy" EP, Husker Du "Land Speed Record" LP (New Alliance). Bids to: Glenn, 106 4th Ave., Apt. #3, Bradley Beach, NJ 07720.

TRADE!!I have many Japanese HC, punk, a little noise and Japanese pressing US, UK HC records. Over 150 items. I want US, UK, Scandinavian HC, punk records. Send your want/ trade list! To: Kenichi Ida, Kitaginga, 24-3-7, Kikuna Kouhoku-Ku, Yokohama-Shi, Kanagawa, 222, Japan.

WANTED - Young & The Useless 7", Beastie Boys "Pollywag Stew" 7" or 12", Murphy's Law 1st LP & 7", NoFX "Liberal Animation" LP orig. (not Epitath), NoFX/Drowning Roses split 7", Stalag 13 "In Control" LP, RKL "Revenge is a Beautiful Feeling" LP & Skaterock vol. 1,2, and 4 on vinyl. Good condition only. Will buy for reasonable price or trade. Jaybird, 6359 W. Ave. J-3, Lancaster, CA 93536.

OUR NOISE ZINE is short stories for the Twentynothing generation! MRR called it, "Entertaining", Flipside declared it, "Cool Shit!", and Profane Existence christened it "Zine of the Month". Issues #1-3 available for $2 ppd. or buy all three for $5 (over 150 pages!) Send orders to Supine Grace Productions, 736 St. Andres Rd., Suite #117, Columbia, SC 29210.

QUEER #2 IS OUT! It's 100 times better than the 1st one and it's free! A zine with pro/con pornography and prostitution editorials, queer sexual utopia, poetry, erotica, androgyny, interviews, and Elvis! Read and decide if radical feminism is a femfarce, or not! Explore your sexuality with Queer, the only intelligent zine for queer people everywhere! Send a SASE to: Queer, PO Box 2127, Sacramento, CA 95812.

ALRIGHT! What the fuck's going on here! Why can't I find anything by Christ on a Crutch and Bad Posture? Sell, trade, tape for me? Help. Erez O'blivious, 490 Wilson Ave. #105, Downsview, ON M3H1T8, Canada.

UNLIMITED CAREFREE desires and burgeoning newfound frustrations are all readily available thru Pogo On Your Fucking Face Distribution. New catalog out now! Many thanks for all your support. 3 stamps/ 2 IRC's to: Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

WANTED: Sigue Sigue Sputnik. Any CD's Records, or photos involving this band. Send me a list of what you have . I especially would like imports. No cassettes. Andrew Briggs, PO Box 1710, San Anselmo, CA 94979-1710.

ATTN: EAST COAST!!! Help!!! We've moved to Baltimore, MD, and all we've found here amounts to zero! We wanna go explore! So hows about all cool people in Pennsylvania, New York, New Jersey, Washington, etc. drop us a line! We're dying of boredom...Matt & Jeff, 1215 John St., Balto MD 21217. Thanx!! P.S.-Paul Raoow back in CA-we miss ya!!!

CLASSIFIEDS

TAKE 'EM PLEASE! Really want to get rid of: 7"s-Porcelain Boys "If You Were Real" and "Relive" (yellow), Go! "There Is No Man," Caulfield Comp., G.I. "Give Us Stabb..." "THD Comp., NoFX "P.M.R.C...." and "So What If We're On Mystic," Slipknot, Born Against "Eulogy", Anger Means. Trade if possible, sell if not. 12817 Byars Rd., Grandview, MO 64030.

VERY DISTRIBUTION/MAILORDER: We carry labels such as New Age, Wreckage, Victory, Doghouse, Coversion, Initial, New Start, Watermark, Revelation, and many more. New items include: Worlds Collide LP/CD, Face Value LP/CD, 1.6 Band LP, Chokehold LP, plus EP's by: Statue, One, Jackhammer, Ashes, Earth Crisis, Champions, Next Step Up, and many more. Send a SASE or IRC for monthly catalog to: Very c/o J. Dudeckm, 9 East Saylor Ave., Plains, PA 18702, USA.

18 YR. OLD MALE seeks uninhibited woman. Enjoys film, video, some music, Medieval Lit., M.S.R., Imagery and dark fantasy, moral, social, ethical nihilism, if other has similar tastes write to: Bryce, U. of Pittsburgh/ Titusville, Spruce Hall, Box 239B, 517 E. Spruce St., Titusville, PA 16354.

RAYMOND PETTIBON Art zines! Tripping Corpse #4, Tripping Corpse #5, Can at the Crossroads. Very disturbing art by the man who did all that great Black Flag stuff. Rare stuff from the early 1980's. $8 each or all three for $20. Bob, 3421 SE Micanopy, Stuart, FL 34997.

RORSCHACH, ANTISCHISM, Larm, Anarchus T-shirts. $6 US, $8 world. Bob Suren, 3421 SE Micanopy Ter, Stuart, FL 34997.

FAILURE FACE six song 7" of the most thunderous mayhem you every came across. $3 US, $4 world. Bob Suren, 3421 SE Micanopy Ter., Stuart, FL 34997.

BURRITO RECORDS VALUE PACK! Three 7" and a Burrito t-shirt! Records are: Failure Face, Flaming Midget and Florida comp. $12 US, $15 world. Bob, 3421 SE Micanopy, Stuart, FL 34997.

SERIOUS COLLECTORS of punk, 1975-85, A record store/private collection is now open at 90 9th St. in S.F., CA 94103 (415) 626-3867. Punk's still deadx Oix Hardcore. I have everything. Want lists, buy, sell & trade.

FOR SALE/TRADE: WEIRDOS "Action Design" 12", Germs "What We Do Is Secret" 12", Dead Kennedys "Skateboard Party" LP, Misfits "Hitsville" red LP, Degenerates (SIT) 7", Avengers "Whiskey '78" 7", Cockney Rejects "Flares and Slippers" 7", Blitzkrieg "Lest We Forget" 7", Lydia Lunch/ Birthday Party split LP, "You Can't Argue with Sucksess" comp. LP. Write or call Mark, 2401 Division Street Apt. G-3, Metairie, LA 70001. (504) 833-6413. Include phone # and trade list if you have 'em.

THE WEIRDEST, SICKEST, FUNNIEST, interesting stuff around. Will pay $$$$. Flyers (50-$3.00), pictures (50-$5.00) letters and stories (50-$5.00) cassettes and/or vinyl ($2.00-$10.00), videos ($5.00-$10.00) The better the stuff, the more money you will get. Promise. Just send to Mike DaRonco 9868 Manor Allen Park, MI, 48101. You will get cash when I get stuff.

TRADE: FU'S "KILL" 12", Beefeater "Job" 12", Fang "Enjoy the View" 7", Helmet "Meantime" 7" (swirly), Velvet Monkeys 7" (Sub Pop, clear), Rollins 7" (Sub Pop, pink) and more. Want: Urge Overkill "Strange 1" 12", Shudder to Think "Arson" 7", Halo of Flies "Bludgeon" flexi and others, Bitch Magnet "Sadie" EP, Big Black "Racer X" LP original, Sebadoh 7"s, Am Rep, etc. I need contacts/ pen pals in Memphis, TN. I will be moving there for three months starting in January, 1994. KC, 1405 Perrin Drive, Arabi, LA 70032.

BANDS/ SOLOS WANTED FOR CD samplers. Get CD's airplay (prefer bands willing to work hard) to sell. From $85 3 min. LP's projects $75 3 min. Send demo. Coop Artist Recording, Box 1794, Campbell, CA 95009. (408) 866-7487 Mailbox 8009. Investors needed for Coop Homeless Project.

THE DAMNED "PROMO POSTER" for 1st 7", New Rose/ Help (original lineup) $10 ppd tubed. Skrewdriver poster, promo for "All Screwed Up" LP $10 ppd tubed. Unnatural Axe 7" "Tonight We Fight/ Three Cord Rock" $10 ppd. Cash or money orders only to D.G., PO Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

SAD PYGMY "SOMETIMES NIGHTMARES" 7", gruff, melodic punk (male and female vocals) $4 ppd or trade for yer 7". Also doing tape comp.. Send good quality demos. All bands accepted receive copies. Lazy Squid Records, PO Box 52621, Houston, TX 77052-2621.

URBAN INDUSTRIALIST FREAK plans on touring US on motorcycle summer 1994. Needed: places to crash, nonsexist/ nonracist/ nonhomophobic people to hang with, etc. Me: 23, male, pierced and inked, vegetarian, into Skinny Puppy, 16 Volt, Ministry, Big Catholic Guilt, Diatribe, TKK, KMFDM, William Burroughs, Kathy Acker, Carol Queen, William Gibson, homebrewing, more. Zero, 1175 Boylston Street #23, Boston, MA 02215.

"...I WOULD tell you, but if you only knew..." Words & Smiles and teen revolution! have relocated. New address= Box 2393, Indian Quad / Suny Albany / Albany, NY 12222 and send your letters care of Donald Unger. The postal snail doesn't know my true identity. - Dull..Send $2.00 for the new issue, interviews with Crayon, Unwound, Molly Germs and more...

BEANS RECORDS new 600 item Fall List is out now. Necros, Germs, Naked Raygun 1st 7&12, Melvins (all), Nivana, plus tons of Amrep, Subpop, C/Z, Estrus, Hardcore, punk fun. Will trade/ buy Data Panik, Rocket 7" (Pushead), plus others. Bean's Records / p.o.b. 2877 / athens, Georgia 30612-0877, (706) 543-3793. Send stamp.

WOODBOX #4 R.I.P. The final issue and the end of an era. John Mckaig and wicked personal writing. Falling down and crying (EMO). Nods to Cloudbreakers and tears and blood stains. Order it for a buck at: 7 Carol Ave., Apt. #5, Brookline, MA 02146.

OUT NOW: Pezz "Free Ride" 7" and Car Crash 7"! Melodic punk rock sure to make you shake your booty. $3 + 2 stamps to: Truant, Box 42185, Memphis, TN 38104. Cash or money order to Roy Isaksen.

X STORMSTRIKE Records X will have its first release out soon. Lash Out hailing from Norway with a powerful 4-song 7" EP in October. Also look for "As It Stands" 7" comp. and more hardhitting stuff to follow. SXE bands send your demos as I'm always looking for new bands. Stormstrike records / An der Rothalde 17 / 79312 Emmendingen, Germany

ATTENTION AGENTS of misfortune. New zine coming out titled A.O.M. Send fuckloads of demos, zines, videos, etc. for big good review. If you would like an ad placed for upcoming shows in your area, demos, LPs, CDs, videos, shirts, etc. then send good copy of ad. This is punk, hardcore, industrial only. No metal, cuntry shit. Angry punks send your stories, frustration, and rage to me. Bands send stickers, flyers, there will be anything you write classified ad section, too. Send fuckloads to: A.O.M./ 1520 SE 162 #2 / Portland, Or 97233

FREE STUFF! We would like to send you some totally free hidden parphenalia, like stickers, posters tapes, etc. Write us something strange.: P.O. Box 608044 / Chicago, IL 60660

BREW MASTER! Where are you? Have you forgotetten about our times together? Getting drunk on the pier, fucking in front of Lamar, selling t-shirts to the hippies, our trips to little 5 points. Your my best friend, I need you, I love you! Please write or call! 713 Bankshire Dr/ Suwanee, GA 30136 love, Missle

OI, PUNK, Industrial, Gothic, Grunge, obsessed with letter writing. I want to hear from anyone with like tastes. Will answer every letter unless I go broke from buying stamps. Write: Katsatan / 1838 Paul Lane / Concord, CA 94521-2346

I WANT A FUCKING AUSTIN punk band obsessed with bathroom humor and sex, and in need of a guitarist/ bassist/ songwriter influences: Buttholes, Inbred, Tesco Vee and other weird shit. And I fucking hate goths. Pip 495-3720. 361 Moore Hill, 204 E. 21st, Austin, TX 78705-9005. Correspondence wellcum too.

COMING TO AMERICA for the first time so would any friendly people in LA kindly show me round gigs, clubs and LA in general. I'm into punk rock. Has anyone seen Dogstar live? Hope to hear from you soon, cheers and best wishes, Juliet Walker, 75 Fairfield, Hebden Bridge, West Yorkshire, HX76JD, England.

FOR SALE Sore Throat "DTCHC" EP, Grind Crusher LP and 7", Siege "Drop Dead" EP (UK pressing). Doom "War Crimes" LP (white vinyl), Raw Noise EP, Disaster "War Cry 12". Send offers to Russ, 75 Fairfield, Hebden Bridge, West Yorkshire, 76JD, England.

ONE GREAT ZINE we've put out be we need new cool shit. We'll pay you cash if we use it and send you that issue. Send stories about anything, artwork, pictures of yourself, or your legs, you'll get something out of it plus fame to the hundreds who read it. Send everything to: Bill, 407 Borman South, Morgantown, WV 26506.

XSTRAIGHT EDGEX Must sell my shit very cheap. Send 1 29¢ stamp for list to: Kelly, 1307 Dinsmore St., Simi, CA 93065

CLASSIFIEDS

CHAOTIC NOISE - zine now available. Interviews with: Sore Throat, Assuck, and Shadowed Veil. $1 + 2 stamps. Bands, zines, etc. send stuff for review in future issues to: Chaotic Noise Productions, 1022 Summit Lane, NW, Roanoke, VA 24017.

ANY CORRESPONDANCE pertaining to Unamused, letters or shirts etc, please write to this address not any others. We apoligize for any mix ups or mistakes up until the present. Thanks. Unamused, 7111 SW Mapleleaf Dr., Portland, OR 97223.

WANTED: Bands and prank phone calls for a comp. I'm doing. Bands send live or studio music. Also anyone who'd sell me "Decline Western Civilization" part one soundtrack, write: Tungslug Records, Box 771202, Lakewood, OH 44107.

COLOR AND GLITTER are pretty. If you are creative and like to make anything neat (collages, pictures) send a letter or anything for trade. I'll exchange your work with mine or someone else. Messy work is nice. Jaime W, PO Box 406, Ardmore, PA 19003.

DON'T ORDER T-shirts or CD's from Wood-Box HQ cause the kids who doing both haven't come through. Zines are in effect through and the Arise/ Nevertheless split 7" is just $3 ppd. from WB, 7 Carol Ave., Apt. #5, Brookline, MA 02146.

SINGLES-ONLY MAG FAB '45 #2 out now! Specials on Ajax, Lucky and our local scene. 200 new singles reviewed (in English!). 44 pgs., 5 1/2 x 8 1/2, copied, $3 ppd. Exchange (zines, records) also ok. Paul Schwarte, A-Kerkhof 33, 9712 BC, Groningen, Holland.

THANKS TO ALL the demented comedy lovers who are enjoying "Chet Gets His Phne Tapped" The official Vol. I crankcall cassette. Due to the overwhelming response we're getting, Chet has released vol. II &III (Each 100 min) to try & satisfy your psychotic needs. To order simply send $6 per volumn/2 $10 to: J.T., 12140 Central #107, Chino, CA 91710. Thanx again & fuck off!

GENERATION X Canadian skankin' here in the Arizona desert. SKA fanatic (Bad Manners, King Apparatus, etc) wants to hear from two tone fans about Canadian, American and European Ska bands. Send photos, whatever, anything! Pen pals welcome from anywhere. I will return letters. Jefferey Myers, 1001 E 9 St., #A, Tucson, AZ 85719-5436 USA

MEXICO, I'M LOOKIN for people to buy records, CD's, tapes, zines, etc... Specially from Argentina, Spain, Brazil, Japan and England. Send your list with prices and air postage if possible. Only punk and hardcore. Traders are welcome. Write to: Jose Jimenez Armas/Apartado Postal 70-205/C.P. 04511 Mexico, D.F. Please no rip-offs or high prices

ATTENTION SMOKERS: SCAREBOB Magazine #5 is our special smoking issue and comes with a free pack of matches. Send a quarter and a 29¢ stamp to: Scarbob Productions, PO Box 425, Newark, DE 19715.

PLACENTA: What's the news 7" EP. 5 songs of industrial punk/grind/technoshit/ $4 euro $5 earth. Buy your copy now, these are the last copies left! From: J-P Muikku, Kielokatu 7 as 2, 80130 JNS 13, Finland.

19 YEAR OLD male, looking for women who are open minded and who are not afraid to say anything. Interests are film production, viewing movies, music of any style, soccer, favorite bands: Smashing Pumpkins, Supreme Love Gods, U2, Peter Gabriel. My name is Mike, I need mail. RR2, Box 305K, Greentown, PA 18426

SALE/TRADE: GG Allin collection- Orange Records, Blood Records, Homestead, Mountain, Black and Blue, Railroad, 7", LP,CD, autographed, color vinyl, and more. Also Antiseen, Dwarves, Dead Kennedys, and many others. Free list. Paul Holstein, 1515 Sashabaw, Ortonville, MI 48462. Will trade for Star Wars cards current basketball cards, Valiant and Spawn comics and other punk vinyl.

SEEKING SUBMISSIONS for first vampire mag in Delaware: poetry, art, interviews, reviews. Nothing will be turned down as long as it is with the vampire horror gothic genre. All write. Vampire write something about your life! Mail to: Catacomb, 1825 St. Elizabeth, Wilmington, DE 19805

SHE'S A MOVING weapon. Poetry/spoken word chapbook about San Francisco, women with weapons, hookers, feminist/woman stuff, sex, anger, life, passion etc, by Ayn Imperato. $3.00 ppd. to: Andromeda Press, P.O. Box 423592, San Francisco, CA 94102 USA

ASSUCK! If any mailorder places or people out there can sell me the "Anticapital" LP and the "Blind Spot" Ep, please get in touch. Good condition, please. Thankee! George Oliver, 250 Wildflower Lane, Somerville, NJ 08876-4872 Butt-loaf!!

VINYL COLLECTORS! Get our new fall '93 catalog of rare and out of print punk, hardcore, noise, Subpop, Am. Rep., etc. Amazingly cheap and incredibly collectable records! Send a stamp or I.R.C. to: Lodge, P.O. Box 743, Toledo, OH 43697 USA.

EXPOSE YOURSELF through radio. Send music (of all kinds), interviews, things you want read on the air, rantings, local stuff, thoughts written, your scene reports, various noises, whatever, to help erin and me make our show work. It will be played! cidy cordero, 1900 F St., NW, #931, Washington DC 2006, USA-thanks!

SKINNERBOX NYC "Tales of the Red" Members of the Toasters and Murphy's Laws play Reggae, Funk and Ska! CD $12.00/Cass. $8.00. Stubborn Records, 504 Grand Street #F52, New York, NY 1002.

CORPSE RESPONDENTS: A gothic pen pan zine. Free ads to zines, tape traders, and individuals. Personal ads catering to dard, obscure, obsessed, erotik, lonely creatures of the night. Send me your 100-word ad and SASE. No poetry, no for sale/wanted ads. Gothic zine and band ads OK. I reserve the right to edit or reject your ad. I will use the SASE to send you the copy of the zine in which your ad appears. Lydia, 7901 Delridge Way SW, Apt. #22D, Seattle, Washington 98106.

STILL LOOKING FOR: Ashes demo, Four Walls 1st 7", Shadowseason 7", Encounter demo, Turning Point 7", Wide Awake 7", Edgewise 7", Refuse To Fall-live tape, Framwork, Oversight, Earth Crisis, Soulstice demos, 12817 Byars Rd., Grandview, MO 64030.

RECORDS CLOGGING MY COLLECTION- 7"s-Intent "Away" and "Demons Within," Isocracy, Corrupted Morals, Wool "Mayday" and "Medication," C.O.S. "What Holds...," Fidelity Jones, World's In Shreds #2. 12"s-Faction "Epitaph," Foundation "Voyage," Corrupted Morals, BYO Comp "Someone..." Code Of Honor "Beware..." Marginal Man s/t, Agent Orange "Bitchin' Summer," Capitol Punishment, Flex Your Head. Trade/sell 12817 Byars Rd., Grandview, MO 64030.

STUBBORN RECORDS is now accepting demos! Ska, Reggae, Punk and Funk. Stubborn Records, 504 Grand Street #F52, New York, NY 10002.

HEY YOU! I've got some records and stuff for sale or trade. Mostly in the HC vein, but not all of it. If you're interested, please write to Jamie Keefer, 13931 White Oak Ridge, Hancock, MD 21750

PSYCOTIC PINEAPPLE RECORDS for sale. "I Wanna Get Rid of You" 7" picture sleeve $20 each. "I Want Her So Bad" 7" picture sleeve, rare first single on Pynotic, $40 each. "Where's the Party" LP on premium vinyl, $20 each. All records mint, never played, add $5 for overseas. Write to Pynoman, 1072 Folsom St., Suite 363, San Francisco, CA 94103.

WHITE STAINS-submissions wanted for sexually oriented zine. Send anything—stories, articles, essays, interviews, reviews, or material for review. White Stains: 6301 Menual NE #539, Albuqueque NM 87110.

GRISTLE—SUBMISSIONS wanted for horror/death zine. Send anything—stories, articles, essays, interviews, reviews, or material for review. Gristle: 6301 Menual NE #539, Albuquerque, NM 87110.

EXUDATE ZINE. Death, grind, total sickness. Send demos, or anything to: Kerry Gravel, P.O. Box 1002, Galesburg, IL 61402-1002.

FOR TRADE: All Orig 7". Sham 69 "Kids United," Dickies "Silent Night" (white), GBH "Sick Boy," Action Pact "People," Exploited "Barmy Army," Buzzcocks "Promises" & "Everybody's Happy," Adverts "Gary Gilmore," Lurkers "Freak Show," U.K. Subs "Stranglehold & C.I.D." (black/red), Peter & T.T. Babies "Pissed" orig. 12". Boots: Judge "Vivo en WNYU" 7", Sick Of It All" demos 7", Infest/P.H.C. 7", Napalm Death live '89 12", S.S.D. "X-Claim" 12". Send lists. Jeroen, P.O. Box 90, 8500 Kortrijk-Belgium.

THE PARTNERSHIP FOR A REALITY Free America proudly present Mole #6, the Washington Rock City issue, interviewing Rake, Linda Smith, and syndicated cartoonist Bud Grace (Ernie); thrift shopping with Malcom Riviera (Gumball); introducing cassette kook Alzo Boszormenyi; comix, graphix, letters, reviews, poetry, anarchy, fiction, Bro Jack, 11th Pin, more! 56 pp/standard. $3 cash to Box 5033, Herndon, VA 22070.

PATCHES $3.50 each Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 Each patch to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar CA 91765 (714) 449-3229 Call or write for your free, complete catalog.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

WANTED: Live, demo, practices, radio, studio, etc. of these bands: Red Kross (pre 82), Rhino 39, Shock, Simpletons, Skrewz, Skulls, Society Dog, Vktms, Vidots, Zeros, or any old California bands. Will buy or trade, have 1,000's of 77-92 tapes. Jeff Hunting, 5417 Morgan Ave. South, Minneapolis, Minnesota 55419.

HEY YOU!! Could someone please help? I'm looking for any live recordings of Rorschach. Audio or video. I am willing to trade or pay good money for them. No recordings of records please, only live recordings. Also putting together a small booklet on Rorschach, and need photographs. When sending photos please try to list where and when the photos were taken. Any one who helps will be mentioned on the last page and will receive a free copy as well. Thanx alot. Please contact ASAP: Jamie Balfe / 34 Marble Street / Manchester, CT / 06040.

THE LONELY CROWD free demo tape. "Bomb", "The 40th Story", and "Untouchable"...Three ripping songs, crudely recorded. Write to Andrew Goldfarb, 451 South 5th St. #3, San Jose, CA 95112.

DEMOS WANTED! Absolution (NY) 88, Enuf (NJ) 88, No Escape (NJ) 90, Pushed Aside (CA) 89, Fed*Up! (VA) 88, and any by Device from Virginia. Must be original 1st generation copies, in good shape with sleeves and lyrics. Will pay cash or trade. Darren Moon, 16 The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England.

GODLESS - Wants to be in your zine, on your compilation, or sell you copies of our new LP "Who's in Control?" - only $6 ppd U.S./$8 world (surface). Whatever the reason, just write! Godless c/o Ward Young/Ty Smith, 3206 S.E. Rex St., Portland, OR 97202

PHUCK! POPES ON DOPE calls on everyone who loves sloppy, 3-chord, old school punk to send 2 bucks for our "Karate Lesson" cassette. Write: Eric, 2471 Stradford Drive, Gastonia, NC 28054. Bands, let's trade! Fuck SJA!

GG ALLIN VIDEOS: Terror in America 1993 shows. See GG & the Murder Junkies' last tour. Raw, brutal, rough & bloody. The most violent tour ever. GG may be gone but he will live on forever as the rock & roll terrorist. Also 1993 tour t-shirts. Write Merle Allin, 214 E. 24th St. #2H, New York, NY 10010. Call (212) 889-8334. $1 for large list.

VIDEOS FOR SALE OR TRADE: 1000 shows. GG, Dwarves, Jesus Lizard, Bad Religion, Fugazi, Rollins, Agnostic Front, Pearl Jam, Descendents, Helmet, Nirvana, Babes In Toyland, Muffs, Sonic Youth, Nick Cave, Danzig, Misfits, Ramones, Mummies, Shonen Knife, L7, Fear, Beasties, Janes, Carcass & many, many more. Write Merle Allin, 214 E. 24th St. #2H, New York, NY 10010. Call (212) 889-8334. $1 for large list.

MOTHERFUCKERS FOR SALE:Greatest Shits 12 song cassette-$5 Loser Klub (High Quality) T-shirt White on Black $10Combos for $13- Stickers Free with S.A.S.E. Finest Banned posters-$3- Second Cuming 20 song cassette-$5-Young Moms In Tight Jeans 7"-$3 All Items Are Postpaid.Send $$$ to " M.F.'s 4765 S. 26 st. Milwaukee, WI. 53221

MAYHEM: "Brown-Eyed Girl" tape finally available for only $2.00 ppd U.S. From: Bret Detocknoy, 1545 Loma Vista Dr. #1, Beverly Hills, CA 90210

ADDICTIVE AUDIO CASSETTES "Saturday Dancer," "Ways Away" and now "Run Runner" audio-trip-on-cassette $10 first class to any U.S. address A. Pavletich 9351/2 N. Vendome Street Los Angeles, CA 90026 U.S.A.

DEMO- S.W. Virginia underground / garage bands. No Richmond or D.C. area bands. Yes, there is punk in the blue Ridge. Flyer included. Send 2$ or blank tape to; Cow Mutt productions, 422 Orchard Ave. Rocky Mount. Va. 24151

VIDEO: Bad Brains, Bikini Kill, Boredoms, Circus Lupus, Dag Nasty, Drive Like Jehu, Dwarves, Embrace, Fear, Grey Matter, Ignition, jawbox, Laughing Hyenas, Minor Threat, Minutemen, Mummies, Nation of Ulysses, NoFX, Ramones, Rites of Spring, Rocket From the Crypt, Scream '93, 7 Seconds, Soul Side, Superchunk and others. Send large SASE for list. Joe Hunter/ PO Box 59132/ Dallas, TX 75229.

OPERATION IVY, Screeching Weasel, Green Day, MTX, Rancid, Downfall, NoFX, Queers, Soup, Sweet Baby Jesus, Buggerall, Snuff, All, Down By Law, Samiam, Fugazi, Dinosaur Jr., Lemonheads, Bad Religion, Superchunk, Descendants, Fluid, Fiendz, Nirvana, Mudhoney, Goo Goo Dolls (live or demos). Send a SASE to: Jason Duncan/ 507 Windridge Circle/ Inman, SC 29349 for list with 300+ shows.

VIDEO HOLOCAUST! I'm starting a video zine and need your band concert, your homemade porno, spoken word, or just goofing around in front of the camera. If you send me a video I'll send you a blank tape and your postage. V.H./ PO Box 5461/ Laurel, Maryland 20726.

VIDEOS. Murphy's Law, Antiseen, Hard On's, Jeff Dahl, Finnish and US HC and punk. Send SASE or $1 for list to Pogo Video/ 93 Clinton St #2/ New York, NY 10002. Low prices, hi quality, I filmed all shows on 8 mm.

REVERSIBLE - "JOIN THE STRUGGLE" compilation includes booklet, TDK,. 11 bands, 22 songs: Anal Kittens, Three Year Jinx, Nemo Dog, Kittens for Christian, Boyscouts of Annihilation, Robo 2000, Nightmare of the Elf, Slug, 3CD, FYP, Package. $2 + postage to PO Box 3455, Oakland, CA 94609.

REVERSIBLE - "DOUBLE ACTION" compilation, with booklet, TDK 60: Volkswhale, FYP, Boyscouts of Annihilation, Hazley, Nightmare of the Elf, ChEwEr, Three Year Jinx, Ubzub, Babyland, Spank Magic. $3 ppd to PO Box 3455, Oakland, CA 94609. Bands send stuff for next one.

FOR TRADE: ultra obscure Texas video—Huns, Bobby Soxx, Hates, Nervebreakers, Dot Vaeth Group, Skuds, Big Boys, Scratch Acid, Loco Gringos, Judy's, Legionaires Disease, Dils in Texas '79, Ramones in Texas '77 and '79, etc...Wants include gig posters/handbills (old ones and easy to find new stuff), punk video from Texas '78 to '84, and Texas Records. Axis, Box 33033, Austin, TX 78764-0033. (512) 445-6423. Calls preferred!

VIDEOS (650+) FOR TRADE ONLY: Bad Brains, Dinosaur Jr., Beastie Boys, Zorn, Fugazi, Kiss, Descendents/All, Nemeansno, Op. Ivy, GG, Husker Du, Janes, Muffs, Cypress Hill, early 80's HC, etc. Seeking similar=70;s TV Shows/Cartoons...Traders send lists: OOGY, 1560 Bloor St. E. #71, Mississauga, Ont. Canada L4X 1R8.

SEVERE ELECTRONICS, minimal-ambient, progressive noise on cassette: AMK, Hands To, Kapotte Muziek, PBK, Con-Dom, Eric Lunde, Vocokesh, Ruins, Illusion Of Safety, Maeror Tri, John Hudak, Sound Theater, Chop Shop, etc. Realization, 9452 Telephone Road #116, Ventura, CA 93004.

GET SUBJECTED!! 8-song cassette of punk rock-n-roll. Punk still kicks (S.V., J.T., J.N., Z.D., etc., RIP) $5.00 cash to The Subjects, Generic Nathanson, 918 Jacaranda Drive, Lady Lake, FL 32159.

CRASS: Christ The Movie video. $8 postage paid. Graham Trievel, Rt. 113, Box 481, Lionville, PA 19353.

VIDEO: I have a new PO Box. If you sent mail to my old PO Box I'll still receive it but I cannot be responsible for mail that is sent there after November 15th (it's then supposed to be forwarded, but you know how that goes). Joe Hunter, PO Box 671273, Dallas, TX 75367. If you filmed Scream or Cupid Car Club write me.

SNAPNZIPPY, NY'S BEST punk/ scum rock band has a new demo tape out, "I Want A Girl Like Amy Fisher" and 8 other tunes in the Tesco Vee, Sloppy Seconds, Ramones, Screeching Weasel vein. Send $4 to SnapN-Zippy, PO Box 587, Plainview, NY 11803.

GIVE ME correspondence or give me death. Must restructure my mind. Into Boris Mikulic, Godflesh, E.N., Puppy, Big Black, Pigface, and others. Grave Robbing. Turn me on to new and painful "Industrial" bands. Collection is limited, but willing to trade tapes. Send anything to amuse, abuse, and stimulate. write: A.M./ 6631 Picasso Apt. #17/ Goleta, CA 93117

I BAKED A 2-LB MEATLOAF In My Britches...Stearns talking to Letterman about the Chet crank-tapes. If ya don't own a copy of "Chet Gets His Phone Tapped" (vol. I, II, or III) you're not only a Lg. pair of boar nuts - you're lacking the experience that's blowing the country a new glory-hole! Send $6 donation each - (100 min.): J.T., 12140 Central #107, Chino, CA 91710.

NO PAIN III compilation tape is out! HC/punk/grind! With; Dios Odioso, The Nimrods, 4PM, Noise Waste, Filthy Charity, Anemia, Epidemia, BHC, Savellahja + 10 others. C-60 tape + $2 euro/$3 earth or $4 euro/$5 earth. From: J-P Muikku, Kielokatu 7 as 2, 80130 JNS 13, Finland. Also address J-P, Vanhatie 9, 81750 Pankakoski, Finland, is still in use, but prefer the Jns address, OK?!

LIVE AUDIO AND VIDEO: Nausea, Discharge, Chumbawamba, Crass, Conflict, Subhumans, Citizen Fish, Beefeater, Culture Shock, Fugazi, Misfits, Bad Brains, Rudimentary Peni, Jesus Chrust, Oi Polloi, Neubauten, Buttholes, Destroy, much more. SASE Mike, 10 Heather Way, Sayreville, NY 08872.

AIRPLAY MATERIAL NEEDED! I have a punk/ska radio show at a small station in Kalamazoo, Michigan. If you send me tapes (copies are fine), records or CD's, I will play them on the air. No racist material please! Any records, letters or weird phots to: B. Miller/Box 744 Hicks Center/1200 Academy St./Kalamazoo, MI 49006-3921.

xENTITYx 5 song demo, straightedge and sincerety all in one decent recording. Support the scene. $1 ppd. Dan Sena, 1522 E. 19th St., Santa Ana, CA 92701.

CLASSIFIEDS

SHARK! MALE 24 hunting for nutty boogie-boarding-skimboarding girl anyplace between Oregon and Central California (esp. Santa Cruz-S.F. Bay Area!) who gets stoked on waves, old punk, ska, reggae, movies, beer, travelling, playing pool, and being crazy! No preachy overly P.C. types! J.P.X, 7006 20th Avenue NE, Seattle, WA 98115.

TORONTO PUNX under the age of 18, get in touch with us! We live in Markham, and their are no punks here. We need people to go to shows with, hangout with, etc. Call Jaime at 294-3605 or Kristian at 887-9477.

DOES ANYONE HAVE A Nation of Ulysses 13 point program to destroy America Dischord promo poster. I will pay cash for one or trade another Dischord poster for it. Also wanted Fugazi Repeater promo posters. Please write: Brian Lowit, Christchurch School, Christchurch, VA 23031.

"BITCH MAKE SANDWICH"???? "FREAKY FUKIN' WIERDOS" Desperately seeking any info. on this band!!! Who and where are they???? Will buy or trade for recordings, videos etc. of F.F.W. Send info please!!! Michelle & Samantha/ 1558 Ave. de las Americas/ Santa Fe NM 87501

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BEST OFFERS: 7"s. Poison Idea-Pick (blue sleeve, black wax), or Filthkick ep, Rudimentary Peni-Media, Shattered Faith-America, Stalin-Nothing, United Mutation-Fugitive, White Trash. 12"s. Breakouts-No More, Crucifix-Capitulation, Nip Drivers-Destroy Whitey, Poison Idea-Fear (pink, or blue-30 made), 2nd Wind, Stalin-Mushi, Unseen Force, Willful Neglect-lst, V/A-Really Fast Vol. 1. Grant Feist, 1121 NW 10th, Corvallis, OR. 97330. 503-753-1518.

SNAKE X EYES #3 is now out. You've heard the critics, now see for yourself. $1.00 to B. Lund / 915 W. Wisconsin #1822 / Milwaukee, WI / 53233. Looking for Open Your Eyes 1-2, Boiling Point(any) and Breakaway 7".

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HELP! SEND me whatever you got on GG Allin- accounts of shows, thoughts on his life, reviews of his music, pictures, stories, whatever. i just want to build my shrine to the person you love and hate . i don ' t care if you want to write about how much you hate him-just send it. thanks. cindy cordero, 1900 F St. NW, #931, Washington DC 20006 USA .

STAY FREE WORLD-WIDE: An international organization of travelers and hosts connects people for free stays in private homes around the world. Information and an application are yours for a LONG self-addressed stamped envelope. To: Seidboard World Ent. PO Box 137, Prince Street Sta, New York NY 10012.

TAPE CLASSIFIEDS

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

VIDEOS: Body Count, Buzzcocks, Carter, Clash, Cramps, Cult, Cure, F.N.M. Hanoi, Jam, J.A.M.C., Manic Street Preachers, Ministry, Mortrissey, Motorhead, Mudhoney, Neds, N.I.N., Nirvana, Pearl Jam, P.W.E.I., P.I.L., Ramones, R.H.C.P., Rollins, Sputnick, Siouxsie, Smiths, Social Distortion, Sonic Youth, Stranglers, Suede, The The, Thunders, U.K. Subs, X.T.C., many more. Hundreds of European shows. SASE: David, 405 W. Washington St., #106, San Diego, CA 92103.

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VIDEO TRADERS UNITE: I have Alice Donut/ Artless/ Biafra/ NOFX/ Screeching Weasel/ Karen Black/ NoMeansNo/ Green Day/ Bad Religion/ Mummies/ Mr. Bungle/ Zorn/ Op Ivy/ Mudhoney/ SNFU/ Crucifucks/ Skankin Pickle and lots more. I want: A.P.P.L.E./ Crass/ Alice Donut/ Bongwater/ Karen Finley/ Ginsber/ Burroughs/ Citizen Fish/ Kramer/ NOFX at ABC No RIO spring of 92, send me your lists. AVR, Box H, Sunset Dr., Shenorock, NY 10587.

GG ALLIN AND THE CAROLINA SHIT KICKERS: GG's last ever session. Pure C+W. $4 ppd in North America, $5 ppd elsewhere. TPOS sampler tape and mini-catalog $1. Dealer inquiries welcome. TPOS, 12 Mill Plain Road, Danbury, CT 06811.

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TRADE NOT BUY, if you look to trade some stuff from your part of the world and you're interested about the Canadian HC bands (known & unknown) contact me because I have a big list of bands for trade with you (I also have a big list of international bands). It's all for trade on cass/tape. Yves Berthiavme, PO Box 66025, Quebec, PQ, G1R 1P8, Canada.

WANTED: Live, demo, practices, radio, studio, etc. of these bands: Alley Cats, Bags, Controllers, Deadbeats, Flesheaters (early), Gears, Kaos, Klan, Lewd, Middle Class, Negative Trend, No Alternative, or any old Calif. bands. Will buy or trade, have 1000's of 77-92 tapes: Jeff Hunting, 5417 Morgan Ave. So., Minneapolis, MN 55419.

LIVE VIDEOS (PAL-NTSC-SECAM) available: God, Rollins, Rapeman, Silverfish, Ministry, Lizard, Buttholes, Boss Hog, Sebadoh, Misfits, Samhain, Christian Death, Bad Brains, Cramps, Cave, Neubauten, Stretch Heads, Hyenas, Terminal Cheesecake & tons more... For details (list) & quality — send either $1, 4 stamps or 4 IRC's to: Karl U., 550 Larkin, (#302), SF, CA 94102-3312. (Wanted: Early Swans).

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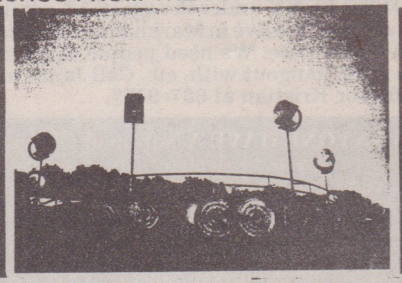

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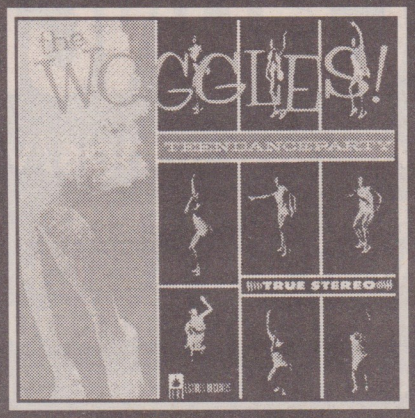

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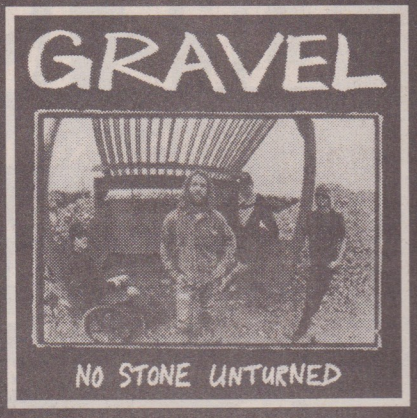

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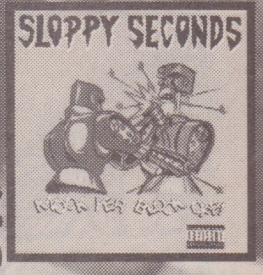

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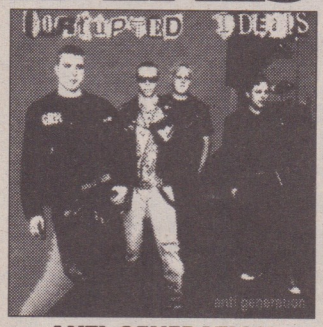

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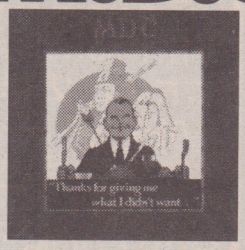

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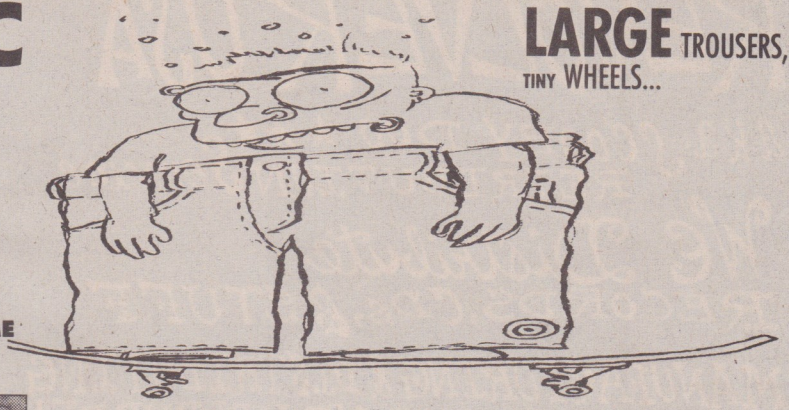

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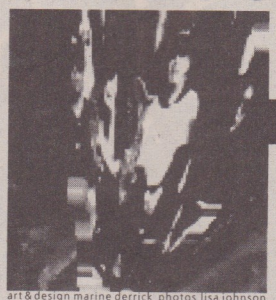

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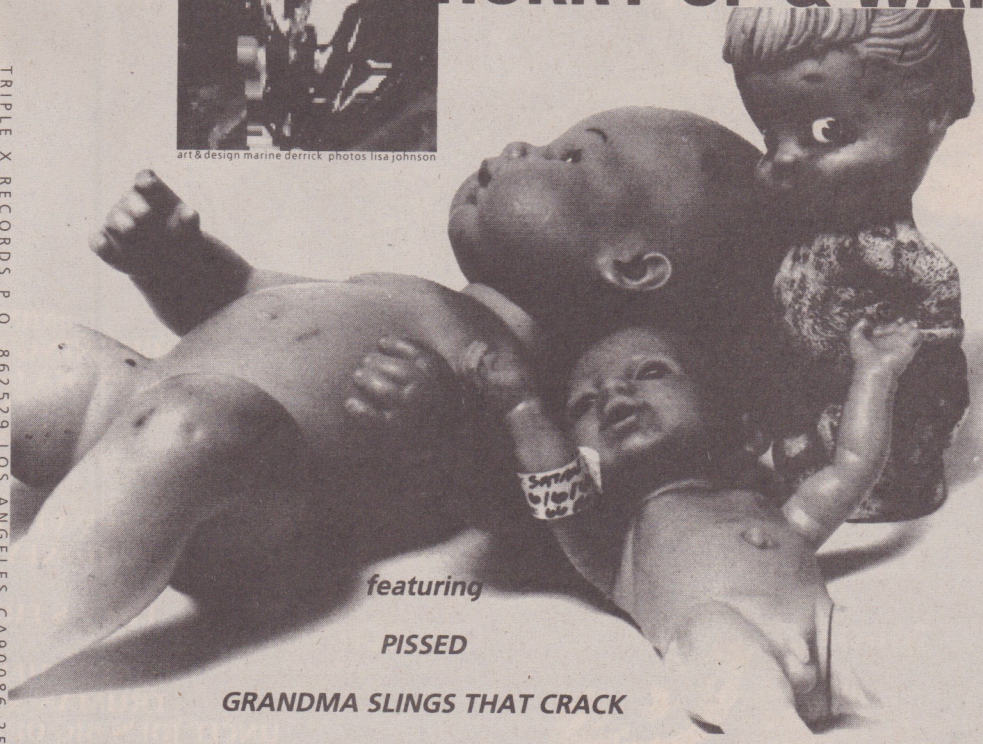

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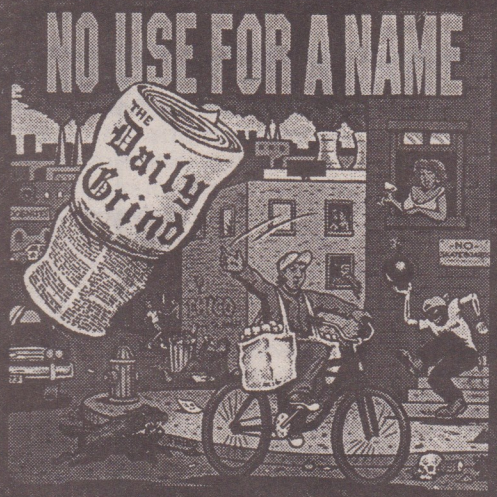

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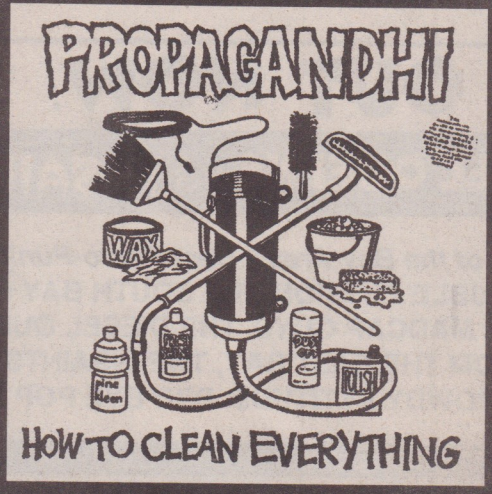

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2BAD "ANSWER MACHINE" new CD/LP, except for MRR´s Lali Donovan (she thinks they have ridiculously long intros" ... well, is it too much to ask that a person listen to a song for more than 10 seconds if they want to review a record?), ***EVERYBODY*** says that this album is a ***MONSTER!*** Full of power and pain! Even number 1 in the ZAP readers charts ... interesting enough considering that most of the kids that read ZAP aren´t ***THAT*** open-minded - kinda like Lali.
SHORTY "THUMB DAYS" is another killer. A bone-breaking, dusgusting, noisy mess - too much for wimps like Chris Dodge - also on CD/LP.
And norways Hardcore legends ***SO MUCH HATE*** CD/LP out called ***"LIES"*** with powerful, sincre, strong Hardcore the way it´s supposed to be! Not your typical "I´m fifteen and I want to tell you how to live your life" kind of lyrics. (No, we have nothing against young kids - only loud-mouthed assholes ... of ***ANY*** age)
And to keep it short and simple, here´s a little idea of what the new single ***"GO CART"*** from ***DISTORTED PONY*** is like: the missing link between ***JESUS LIZARD*** and ***COP SHOOT COP***. Not impressed? No problem, you could probably write for MRR, too...

WE LOVE TO DEAL DIIRECT! Labels & Distributors get in touch for TRADES, SALES, DEALS, whatever!
X-Mist Records, Meisenweg 10, 72202 Nagold, Germany - (01149) - 7452 - 4124

X-MIST RECORDS

p.s.: Guess if a band like the BIGS BOYS existed today, they probaly wouldn´t be "punk" enough to be reviewed in MRR

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BOOK YOUR OWN FUCKIN' LIFE

Do-It-Yourself Resource Magazine No. 3,1994-1995

For the last 2 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a third edition, slated to come out around April 15, 1994. And taking over the duties of receiving all the raw data, typing it up, etc., will be the suckers at Rocco Publishing in Chicago.

We will be compiling the resources geographically, trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project.will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge all you have to do is send in a postcard with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address i Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be *especially* helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter. etc.

DEADLINE: FEB 15, 1994 -- DUE OUT: APRIL 15, 1994

send all listings to:
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